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TO

THE MEMORY OF HER

WHOSE FAITH AND SUFFERING LED ME

TO

THIS FAMOUS LITANY

PREFACE

It will be seen from the Dedication that this book is for me a work of piety. Otherwise I would not have undertaken to translate a Stotra which is couched in such a difficult literary form as the Sahasranāma As far as I know, there is nothing like it in English. I have, however, tried my best to make the translation as readable as possible, not by taking any undue liberties with the text, but by grouping the names into paragraphs and sections In the interpretation of the names I have *mostly followed the traditional commentary of Bhāskara-raya* And, in giving a brief historical account of the Devī cult in the Introduction, I found the works of Das Gupta, Radhakrishnan, Woodroffe and Farquhar helpful

My grateful thanks are once again due to my old and esteemed friend, Prof M. R. Rajagopala Aiyangar, who has helped me in this book, as he did in almost all my previous books I am also very thankful to my friend, Mr S Ramaswami of Presidency College, Madras, who took a keen personal interest in the book throughout and saw it through the press

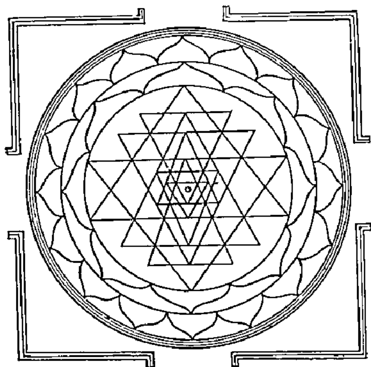
In this edition, in addion to the text and translation of the Sahasranama, I have also given the pūrva-bhāga, nāmāvali, nyāsa, dhyana and phalaśruti I hope this will considerably enhance the value of the book

MADRAS,
25—7—1961

D S S

OTHER BOOKS BY THE AUTHOR

A Primer of Hinduism
What is Hinduism?
The Tales and Teachings of Hinduism
The Prince of Ayodhya
The Master and the Disciple
The Bhagavad Gita—Text and Translation
Lectures and Essays on the Gita
Gandhi Sutras
The Father of the Nation
The Hindu Standpoint
Hinduism through the Ages
The Upanishads—An Anthology



SRI CHAKRA

INTRODUCTION

I

The *Lalitāsahasranāma* is a sequel to the *Lalitopākhyāna* which forms part of the *Brahmāṇḍa Purāṇa.* It consists of three chapters. The first is only introductory, the second gives the thousand names of the great goddess Lalitā and the third contains the usual *phalaśruti.*

In the introductory chapter Agastya, who has been listening to the account of the deeds of the goddess given by Hayagrīva, as set forth in the *Lalitopākhyāna,* asks the latter why he did not include in his narrative the thousand names of the goddess. He says:—

"You have narrated to me the most wonderful history of Lalitā Devī. You have narrated in detail the birth of the Mother, then her coronation, and then her slaying of the demon Bhaṇḍa. You have described Śrīpura in all its glory and also the greatness of the Panchadaśī mantra . . . . . . But you have not told me the thousand names of Lalitā Devī. Have you forgotten to do so or have you deliberately refrained? Or am I unworthy of hearing the names?"

Thus questioned, Hayagrīva replied, "I did not tell you, because I thought it was a secret. Now that you have asked me with devotion, I will impart it to you." And then he gave him the thousand names, saying that they had been composed by the goddesses of speech at the express command of Lalitā Parameśvarī herself.

II

The story of Lalitā to which the *Lalitasahasranāma* thus refers is briefly as follows:—

When Manmatha, the god of love, was reduced to ashes by Śiva opening his third eye, the ashes were collected by Chitrakarman, one of Śiva's attendants, and used for drawing the figure of a man Śiva glanced at the figure and at once it leaped into life and became a living person The artist now advised the person he thus created to pray to Śiva and repeat the Sata-Rudrīya The person did so and Śiva was pleased and blessed him with the overlordship of the world for sixty thousand years On hearing this, Brahma cried in dismay, "Bhand, Bhand," and so the person came to have the name Bhanda When Bhanda grew up, he became a great Asura and established his capital in Sonitapura. He oppressed the gods and made life intolerable for them Thereupon Nārada advised Indra, the king of the gods, to do penance and seek the help of Para Śakti. Indra, accordingly, performed a great sacrifice, and out of the sacrificial fire there arose a great chakra and, in the midst of it, was the lovely figure of the Devi who embodied[1] the spirit of the Trimurti The gods praised her and she promised to vanquish their enemy Bhandasura But Brahmā said [illegible] ve- [illegible] to [illegible] the proposal and assured her that her independence would in

[1] Brahma-Visnu Śivatmikām

no way suffer by her marriage Then the goddess consented and threw up a garland It fell round the neck of Śiva who had assumed the lovely form of Kamesvara The marriage of the beautiful couple was celebrated by the gods with great pomp and Lalita became Kamesvari and was crowned along with her husband. After the gods had left, the goddess set out to fulfil her mission with an army of Śaktis well equipped with chariots, elephants and horses. The battle between her and the demon raged for four days and at last Bhanda was killed with all his kinsmen and followers, and his capital was razed to the ground The gods praised the goddess and requested her to take pity on Rati, the wife of Manmatha, who had been burnt to death by Śiva She consented and revived the god of love and then went and settled down at Śrinagara This city was built for her by both Viśvakarma and Maya on one of the peaks of Mount Meru An elaborate description of it is given in the Purana. In the midst of this wonderful city is a palace built of precious chintamani stones and in the centre of the palace is the seat of the Devi. On a jewelled cot, the legs of which are formed by Brahma, Visnu, Isvara and Maheśvara and the coverlet by Sadaśiva, the great goddess Śri Lalita Devi sits in the lap of her husband, Kamesvara The Śrichakra is, besides other things, a diagrammatic representation of the goddess and her capital Śripura Devotees of the goddess are therefore exhorted to worship the Śrīchakra, perform japam with the Panchadasaksari mantra which forms the subtle body of the Devi and repeat this litany of a thousand

names, which was composed by the goddesses of speech at the express command of Śrī Lalitā Parameśvarī herself.

III

The Avatar of the Bhagavad Gītā says in a well-known verse, "Howsoever men approach me, even so do I accept them." We may therefore approach God and call Him either father or mother. God is in truth beyond the distinctions of sex and even beyond personality, as we too often conceive it. The ineffable Absolute is endowed by us with the highest attributes we can think of, so as to bring it into relation with us and the world we live in. Accordingly, the distinction between the impersonal Brahman and the personal Īśvara is well recognised in our philosophy. The former is God as He is in Himself, the latter is God as He appears to us, when He is viewed through human spectacles. We may call these two views of God the scientific view and the poetic view respectively. The impersonal Absolute, when viewed through the human mind, becomes a personal God. And this personal God in His capacity as creator becomes Brahmā, as protector becomes Viṣṇu and as destroyer becomes Rudra. And, lastly, when as protector He comes down and takes a human form to save mankind from evil, He becomes an Avatar. Thus we try to bridge the yawning gulf between the Supreme Spirit and the spirit of man.

When the Absolute is thus brought into relation with us and the world we live in, we have inevitably

to think of it as an active power Hence the distinction that we draw between the quiescent Brahman and the active Īsvara In Śakta theology this distinction is transferred to Śiva and Śakti Śiva corresponds to the inactive Brahman and Śakti corresponds to the active Isvara And as the word 'Śakti' *is of feminine gender in Sanskrit*, the personification results in a goddess Śiva is Śakti, and Śakti is Śiva as Brahman is Isvara and Isvara is Brahman In fact, they are only two different aspects of the same Reality They are the static and the dynamic aspects of the same *Spirit They are as inseparable as fire* and heat or sun and sunshine But Śakti, the dynamic aspect of the Reality, is more important to us, as we are caught up in this dynamic universe of created beings and have in us an urge to transcend our present state

If Isvara, as we said above, is a poetic conception of the Absolute, Isvari or Sakti or Devi is certainly a more poetic one And as we generally fear our fathers and love our mothers, the concept of a mother goddess appeals more to our hearts than that of a father-god Also in the representation of a female deity, there is more scope for grace and beauty, and hence for greater poetry and art Accordingly in the *Lalita sahasranama*, which is a *stotra* addressed to a goddess, we see poetry and romance, religion and philosophy occultism and psychology vying with one another in coining names for the deity The author has embodied *in this litany not only the Puranic story of* Lalita and her fight with the demon Bhanda but also the philosophy and the ritual of Śri Vidya The most striking

feature of the hymn is the perfect balance it maintains between its pure poetry and its technical theology by *means of the genuine religious spirit* which runs through it In dealing with his subject matter the author had to avoid two pitfalls On the one hand there was the danger of his litany becoming a purely secular poem like the Āgamani songs addressed to the goddess by the Bengali poets of a later day and, on the other, there was the danger of the hymn becoming a mere exposition of a system of theology like the Tantras of an earlier day And he has succeeded in avoiding both His poetry never ceases to be religious and his philosophy seldom becomes merely technical His admiration for the *dazzling beauty of the goddess and his comprehension* of all that she stands for in the hearts of men go up in fine jets of poetry, even while he is expounding abstract philosophy or complex ritual Consequently, the goddess in this hymn neither vanishes into the thin air of a mere idea nor comes down to the earth as a purely human figure She remains a goddess of transcendent beauty, leading a host of divinities against the forces of *evil* She is not a cold virgin, but a young wife passionately fond of her husband—Kamesvara She is also a mother who loves her children and takes pride in their exploits She is ever young, ever rose red like the morning sun, and the jewels she wears rival the stars in their splendour Her breath has the perfume of camphor, her voice is sweeter than the vina of Sarasvati and her person is fragrant with the scent of sandal She is passionately fond of flowers—champaka asoka pun-

nāga and others and constantly wears them in her hair She herself is a flower, says the poet She shines like a china rose or like a pomegranate flower or a bandhūka blossom. But she is more fond of the flowers of the spirit (chaitanya kusuma priyā) She is fond of poetry, of dancing and music and the chanting of the Veda She is, in fact, the home of all arts, the treasure-house of all *rasas* She is the essence of all scriptures as well She is the priceless pearl, says the poet, hidden in the depths of all scriptures The Vedas bow to her and take the dust of her feet on their heads, for is she not their mother? And what do the Upaniṣads proclaim? They proclaim only her glory. She is worshipped by the highest gods in heaven and yet she is accessible to all—even to the child and the peasant. Her grace is easily won, for her mercy demands no merit on our part She is the light that dispels the darkness of our hearts She is the rain of nectar that falls on the parched soil of our earthly existence She is the wind that drives away all our misfortunes She is the thunderbolt that cleaves asunder the mountains of human ills She is a *Kalpataru* and a *Kāmadhenu* to all her worshippers At the same time, she is the ultimate Reality—above all *tattvas* and categories of thought, above all dualisms—the one indivisible Spirit, without qualities, without parts—ever free, ever pure—formless and timeless—and without a cause, without a lapse and without a limit

IV

Such a magnificent conception of the goddess is, of course, the result of a long process of evolution

beginning probably with a crude tribal deity in the dim pre historic past There are some critics who, in judging religions and cults other than their own, invariably point the finger of scorn at their humble, inelegant origins and ignore their later developments We should judge a tree by its fruits, not by its roots The fruit may be sweet and fragrant while the roots may be buried in stinking soil and manure It is quite probable that in the present case, as critics point out, not one but many tribal deities worshipped in different places and at different times have been fused together in the course of ages and made into a single Deity and then subjected to all the refining influences of poetry, religion and philosophy and, not the least of all, to the wonderful charm and grace of Indian womanhood Speaking of the women of India, Mrs Besant once said in her own characteristic way, "Fairer flowers never grew on this earth" It is the idealization of these flowers of the earth that gives us this heavenly flower of Devi Lalita of transcendent beauty and fragrance The Lalitas, the Sitas and the Savitris of poetry could not have come into being, had not their creators been inspired by the Lalitās the Sitas, and the Savitris in real life There is no doubt that the poet of the *Lalitasahasranāma* has drawn as much from the life around him as from tradition and legend, and religion and philosophy We should remember that he lived in a country which, even amidst the many crudities of its social life, developed the doctrine that every woman is an incarnation of the goddess and may be actually worshipped in her place—a doctrine that should give

rise in the hearts of men to far purer feelings and sentiments than the code of chivalry that prevailed in mediaeval Europe Woodroffe quotes from one of the Tantras which says, 'Whosoever has seen the feet of woman, let him worship them as those of his guru.' (Strinam padatalam drstva guruvad-bhavayet sada—*Kubjika Tantra*)

V

The process of evolution mentioned above was similar to that earlier process by which the Vedic gods gave place in later times to the supreme God of a monotheistic faith—a Visnu or a Siva And, first of all, just as there were no hard and fast lines between one Vedic god and another, each of the gods fading off into the others so there were no hard and fast lines between one goddess and another The famous Vedic dictum, *Ekam Sat, vipra bahudhā vadanti*—(The Reality is one, the wise speak of it in different ways)—applied as much to the later goddesses as to the earlier gods Also, just as Visnu is said to have descended several times to punish the wicked Raksasas, a Hiranyakasipu, a Ravana or a Sisupala, so in the parallel development of the Devi, we have several of her forms arising to quell the demons of the day—Chandi arising to quell Mahiṣasura, Kali coming to kill Chanda and Munda, and Lalita rising out of the sacrificial fire to slay Bhanda and his sons And, closely parallel to the famous Gita passage in which the Bhagavan explains why He comes down as an Avatar from age to

age, we have the following passage in the *Devī-Māhātmya*:

"Whenever there is trouble of this kind caused by the Dānavas, at each such time I shall incarnate myself and accomplish the destruction of the enemy."

Thus in the history of our religion there have arisen two types of monotheism—one centring round a supreme God and another round a supreme Goddess, both of whom are admittedly only symbols of the impersonal Absolute.

VI

In the early Vedic literature we have no supreme Goddess any more than a supreme God. There were a number of goddesses like Uṣas, Rātri, Vāk, Prithivī and Sarasvatī, and a number of consorts of gods, like Indrāṇī, Varuṇānī, etc. But all of them occupy a very subordinate position. However, before the end of the Vedic period we see signs of the emergence of a supreme Goddess as well as of a supreme God. Just as [illegible]

of the other goddesses, especially Vāk. For instance, in a passage in the Taittirīya Āraṇyaka she is referred to by three different names—Kātyāyanī, Kanyākumārī and Durgā. In the Kena Upaniṣad she is identified with Umā Haimavatī, who symbolizes Brahma-vidyā. And two other names which afterwards become associated with her, *viz.*, Kāḷi and Karāḷī, occur in the Muṇḍaka Upaniṣad where they denote two tongues of

fire This process of syncretism which begins in the Vedic period itself continues in the Epic period on a much larger scale, till at last a Devī worshipping sect is formed, equal in status to the worshippers of Viṣṇu and Śiva by the *beginning* of the Purāṇic period There are two hymns in the Mahābhārata which illustrate the process They are both addressed to Durgā One is by Yudhisthira just before the Pandavas enter the kingdom of Virata, and another by Arjuna on the battlefield of Kurukṣetra just before the Bhagavad Gītā episode Both are evidently later interpolations, for they are not found in the best South Indian manuscripts However, they afford interesting study In the earlier hymn we are told that the goddess is a virgin observing a vow of chastity Her constant abode is on the Vindhya mountains She is called Durgā, Kālī and Mahisasura nāśinī She takes delight in wine and meat and sacrificial victims *She is identified all the same, with Vidyā Siddhi,* Kanti etc And, in the introduction to the hymn, she is described as the child of Yaśodā and the sister of Kṛṣṇa—the one who ascended the skies when dashed by Kamsa on the stony ground The hymn to the goddess by Arjuna is more interesting Curiously enough it is at the instance of Krishna himself that Arjuna descends from his chariot and prays to Durgā for success in battle The goddess appears before him and assures him of victory One of the noteworthy features of the hymn is the number of names by which the goddess is addressed She is called Kumari, Kapali Kapila, Bhadrakali, Mahakali Chandi Kātyayani, Karali Kausiki, Umā Sakambhari

Mohini, *Maya* etc Here again she is described as the sister of Krishna and as having been born in the cowherd family of Nanda She is adorned with various jewels and armed with spear and sword and shield She delights in battle and thirsts for the blood of Mahisa She lives in inaccessible places in places full of fears and difficulties as well as in *chaityas* and the abodes of her devotees She dwells in the nether regions also and conquers the demons in battle Her virginity is not mentioned On the other hand she is described as the mother of Skanda She is the mother of the Vedas as well and she is hailed as Brahma vidya among vidyas

In the Visnu purāṇa there is, again an interesting passage on the goddess Visnu while giving instructions to his Yoga nidra as to what she should do in connection with the birth of Krishna says

'Those who shall reverently invoke you morning *and evening and praise you and call you Arya*, *Durga*, Vedagarbha, Ambika Bhadra Bhadrakalika, Ksemi or Ksemankari shall receive by my grace whatever they desire And pleased with their offerings of wine and flesh and various other kinds you shall grant the prayers of mankind By my favour, all men shall have perpetual faith in you Assured of this, go goddess, and carry out my orders

Finally, there is a hymn in the Harivamsa which throws some light again on the origins of the goddess Here too she is described as the sister of Krishna and as living in the Vindhya mountains and in all sorts of

fearful places—caves, forests and groves—and as being greatly worshipped by savage tribes—Sabaras, Barbaras and Pulindas But she is also described as the Savitr of the Vedas and hailed as the knower of Brahman and finally as supreme Brahman

On these early hymns Bhandarkar makes the following comment in his book, *Vaishnavism, Saivism etc* —

'In the account here given it will be seen that there is one goddess with a number of different names But the critical eye will see that they are not merely names but indicate different goddesses who owed their conception to different historical conditions but who were afterwards identified with the one goddess by the usual mental habit of the Hindus'

The critical eye will see here something more than what the learned author has indicated It will see not only the process of identification by which a host of tribal deities are brought under one supreme Goddess, but also another mental habit of the Hindus of those days—that of bringing all the cults and cultures of the land under the aegis of the Veda and the spiritualizing influence of the Vedanta philosophy while allowing them to retain a large measure of their individuality. For we find that the tribal deity of mountain fastnesses who is fond of flesh and wine and the sacrificial victims offered by the tribesmen is here already being hailed as the mother of the Vedas and as the presiding deity of Brahma-vidya and even being identified with Brahman These are the germs which develop later

into the mighty theophanies of the *Devī-Mahātmya* and the *Lalitasahasranama* And, as this development proceeds apace, the mountain fastnesses, the inaccessible places, the sacrificial victims and the spirituous liquors of the early hymns shrink into mere specks on a vast flood of spirituality For instance, miles away as the *Lalitā* is from these odes, we still hear distinct echoes of them in its thousand names We are still told that the goddess lives in the Vindhya mountains (Vindhyachala-nivāsini) that she is fond of mead (kadambarī priyā) and that she even becomes intoxicated (varuni mada-vihvala, mādhvī-panalasa). But we hardly remember these merely traditional epithets in the flood of the new subject-matter regarding the marvellous beauty of the goddess, her heroic fight with the forces of evil, her vast and varied powers and her extensive dominion in the hearts of men To take one example, while the early hymns describe her as living in dreary deserts (kantāra-vāsini), the *Lalita* describes her as the swan that swims in the hearts of saints (muni-mānasa-hamsikā).

VII

A distinct stage in the process of development is represented by the famous *Chandi-Mahatmya* in the Markandeya Purana, which describes the Devi's fight *with Mahisasura and the other demons*, Śumbha and Niśumbha. The very story of her birth is significant of the new developments There was once a long war between the gods and the demons The former were

headed by Indra and the latter by Mahisa The gods were vanquished and Mahisa became supreme The vanquished gods went to Visnu and Siva and told them of their discomfiture When Visnu and Śiva heard their plaints they became very angry and there issued from their mouths a great *tejas* And from the bodies of the other gods also there went forth at the same time great energies All these energies gathered together and assumed a female form The gods were pleased and each of them gave her a weapon or an ornament Accepting these gifts, the goddess mounted the lion which had been presented to her by Himavat and uttered a loud roar as a challenge to the enemy The demons heard the roar and rushed to the place, headed by Mahisa Then began a fierce battle between the gods and their enemies "in which every region of the sky was illumined with weapons, and arms were hurled in abundance". At last the goddess, who had fortified herself with a cup of wine, leapt on the Asura and kicked him on the neck with her foot, struck him with her spear and cut off his head with her sword This detail of the Devi kicking the demon half dead with her foot is important, for almost the whole of *Chandi sataka* of Bana is based on it Bana's poem is an ode more to the feet of the goddess than to the goddess herself After Mahisa was slain the gods and risis assembled together and sang paeans of praise and thanksgiving for their deliverance They asked a boon of the goddess that, whenever they called on her for help in similar difficulties, she should come to their rescue "Be it so", said the goddess and vanished from their sight

Then the narrative proceeds to describe how on another occasion the gods prayed to her for help against Śumbha and Niśumbha who had conquered them and driven them from heaven. While they were thus praying on the Himalayas, Pārvatī came there to bathe in the Ganges and asked them, "Whom are you praying to?" At once from her own body issued forth *Ambika* and said, "For me is this hymn uttered by the gods who have been routed by Śumbha and Niśumbha" This new goddess was surpassingly beautiful. She illumined the whole sky with her lustre, and reports of her presence were taken to the two demons by their servants, Chanda and Munda. Śumbha thereupon sent a message to her, offering her his hand in marriage. The goddess replied that she had taken a vow that she would marry only that hero who could vanquish her in an open fight. So if Śumbha wanted to marry her, he should come at once and fight with her. This challenge was joyfully accepted by the demon and the fight began. The battle on this occasion was much more prolonged and fierce than the battle with Mahisa. At one stage of it, the goddess grew so dark with rage that out of her forehead issued forth Kālī with a terrible form, clad in a tiger skin and wearing a garland of skulls and lolling out her tongue for the blood of the enemy. The fight now becomes most ghastly. Kālī roams about on the battlefield crushing the demons or devouring them or drinking the blood of the slain. She destroys Chanda and Munda and is rewarded by Ambikā with the title of Chāmundā. After her work is over, Kālī retires again into the body of Chandī, who thereafter single-handed

despatches the two leaders—Sumbha and Niśumbha, and the fight comes to a close. The gods sing again a hymn of thanksgiving, and the goddess vanishes after promising that she will take birth again and again for vanquishing the wicked demons in the future ages.

VIII

In the course of this narrative we find four hymns to the Goddess, which show a great advance from the early hymns we have already considered. First of all, the very origin of the Goddess, as we said above, is significant. It indicates that Chandi is not simply a goddess with many names, but that she is the very essence of all the gods, including Brahmā, Viṣṇu and Śiva. Secondly, she is now represented as having two sets of forms—a set of gentle forms and a set of terrible forms. In the gentle form she is surpassingly beautiful and in the terrible form she is surpassingly fearful. Thirdly, it is interesting to notice that, while in the *early hymns the name Durgā is explained as one who rescues men from dangers and difficulties, it is explained* here as one who helps men to cross the difficult ocean of existence. It is also stressed that the Devī can give prosperity on earth and happiness in heaven and also emancipation from saṁsāra. Fourthly, great emphasis is laid on her immanence. In one of the hymns here, there are more than twenty ślokas beginning with the words *yā devī sarvabhūteṣu* and saying that the goddess is present in all creatures as consciousness, as power, as intellect, as memory, as desire and so on. And finally, equally great emphasis is laid on her connection with

Visnu She is not only called Visnumāyā and hailed as the sister of Krishna as in the early hymns, but is also addressed as Narayani in seventeen ślokas and identified with his Śakti which had manifested itself in the Avatars She is likewise represented as being the Śakti of Brahma, Mahesvara Kumara and Indra Thus we have here the beginnings of the doctrine of Śakti which afterwards led to astonishing developments in the worship of the Goddess

IX

The Devi cult enters on a new stage in the period which saw the rise of Tantric literature in our country. Such works as the *Lalitasahasranama*, the *Devi Bhagavata* and the *Saundaryalahari* and the later *Śakta Upanisads* as well as the Tantras themselves represent this stage of development The period may be said to begin from the seventh century A D The Tantras of the Śakti worshippers, which are generally in the form of dialogues between Śiva and Śakti are treatises which, unlike the older Puranas, are wholly devoted to the philosophy and the ritual of the cult Strictly speaking, a Tantra, according to the definitions given, should consist of (1) *jñāna*, *i e*, philosophical doctrines, (2) *yoga*, *i e* instructions regarding meditation, (3) *kriya*, *i e*, instructions regarding ritual, (4) *charyā*, *i e*, instructions regarding conduct and social duties But very few of the sixty four Tantras known to us strictly observe this regulation The Tantras are essentially *sadhana-śastras* Their aim is severely practical. They generally accept the philosophy of the Advaita

Vedāntā and suggest ways and means of reaching the goal of that philosophy, *viz.*, self-realization. However, some of the modifications they introduce into the Vedāntic theories of the ultimate Reality and of the process of creation lead to striking innovations in the worship of the Devī.

As in the Advaita, we have in the Tāntric philosophy also one ultimate Reality called here Parama Śiva, who is again conceived of as being both *niṣkala* and *sakala*. And, as in the Advaita, the world is considered unreal in a sense, for it owes its existence to the association of Brahman with Māyā or, to use the Tāntric terms, Śiva with Śakti. But, while Māyā in the Advaita is *anīrvacanīya* or that which cannot be described to be either true or false, Śakti in the Tāntric philosophy possesses as much reality as Śiva. In fact, the two are identical. Thus, while the changes in the world are unreal in the sense that they are only the apparent modifications of the same identity, *viz.*, Śiva-Śakti, they are real in the sense that they are the modifications of an entity which is *entirely* real. The Advaita says there is no real change, but only the appearance of it. The Tantra, on the other hand, says that the ultimate Reality is immutable in one aspect, but undergoes a real evolution in another aspect. The Advaita effects its synthesis by its doctrine of different levels of reality, but the Tantra does it by its doctrine of unity in duality and duality in unity. According to the Tantra, the ultimate Reality is neither wholly static nor wholly dynamic. It is both. For, while Śiva is the *prakāśa* aspect of the Reality—that is, pure self-illumining thought, impersonal, inactive

and devoid of any relativity, Śakti is the *vimarśa*[1] aspect of the same Reality—that is, the inherent activity of thought Śiva is pure consciousness, Śakti is the formative energy of that consciousness That which appears as thought in one aspect appears as activity in another Śakti is the power latent in pure unrelated consciousness It is the Absolute personified It is consciousness developing subject object relationship which gives rise to the world of distinctions and changes It is these ideas of Śakta philosophy that are expressed in the *Lalitasahasranama* through the names—Śiva-saktyaikyarupini Chideka-rasa-rupini, Śiva-murtih, Śiva, Svaprakasa Vimarsa-rupini, etc

X

In its account of the evolution of the world from Śiva Śakti, the Tantra accepts the twenty-four tattvas or categories of the Sankhya system from Prakriti down to the Mahabhutas and adds twelve more, taking them from the Śaiva system with some modifications, and makes them thirty-six And these are divided into three groups—(1) five pure tattvas, (2) seven partly pure and partly impure tattvas and (3) the twenty four impure tattvas as in the Sankhya The first group consists of (*a*) Śiva, (*b*) Śakti, (*c*) Nada, (*d*) Bindu and (*e*) Suddha-Vidya and it is here that we have the Tantric modifications for, in the Śaiva system corresponding to these, we have (*a*) Śiva, (*b*) Śakti, (*c*) Sadasiva (*d*) Isvara and (*e*) Suddha vidya In the Tantric

1 'Vimarśa' is the same as the Vedantic Iksana'.

scheme the first two tattvas *viz.*, Śiva-tattva and Śakti-tattva are really one. As we have already said, the former is the static and the latter the dynamic aspect of the ultimate Reality. Then we came to Nāda and Bindu. Nāda here does not mean sound, and Bindu does not mean a drop. In the philosophy of the Tantra they have become technical words denoting successive momenta in creation. Nāda denotes the thrill of the first impulse towards creation, and Bindu, which means a point, symbolizes the infinite potentialities of the universe about to be unfolded. The writers of the Tantra often compare it to a grain of gram (chaṇaka) which within its husk contains a double seed in undivided union, from which the sprout will rise and grow into a plant. The seeds are, of course, Siva and Śakti. The former is Prakāśa and the latter Vimarśa, as explained above. Prakāśa passes into Vimarsa and is reflected back into itself and becomes self-conscious. Thought can know itself only when it is reflected in action. And when it is so reflected it becomes individualized. Thus the original Bindu, called Parābindu or Mahābindu, becomes differentiated into three—the *svetabindu*, the point of pure thought; the *raktabindu* or the point of activity which acts as a reflector and the *miśrabindu*, the point of the return of thought through action, resulting in the union of both under the principle of individuality. The three differentiated bindus are sometimes represented by a triangle. They are together called Kāmakalā. Here Kāma, according to one interpretation, means both Kāmeśvara and Kāmesvarī, and Kalā is their manifesta-

tion. This threefold aspect of Bindu is also spoken of as Jñānaśakti, Kriyāśakti and Icchāśakti, and figuratively described as Tripura-sundarī The rest of the tattvas are the same as in the Śaiva and Sāṅkhya systems and call for no comment It is in accordance with this theory of creation that the author of the *Lalita* calls the goddess Nadarūpa, Nādarūpinī, Bindu-mandala-vāsini, Baindavasanā, Kāma-kalā-rūpā, Śrīmattripura-sundari, Tattvasana, Tattvamayi, Icchā-sakti-jñānasakti-kriyasakti-svarupinī.

XI

Just as the Tantric philosophy adapted for its own purpose some of the ideas of the Vedanta, Sāṅkhya and Śaiva systems, so also it laid the Mimāmsā and yoga systems under contribution The Mimāmsakas believed that both śabda and artha—words and their meanings—are eternal. The denotation of a word, according to them, did not depend on any human convention, but belonged to the nature of the word itself. The word is eternal and therefore its denotation is also eternal Also, the word is not in any way different from the letters composing it, though when it is pronounced we hear only a unity of sounds The Mimāmsakas, however, believed that both śabda and artha were inanimate. The Tantra accepted the Mīmāmsakas' theory of the eternality of śabda and artha, but asserted that they were as much the embodiments of Siva-Śakti as the universe itself. In fact, they called their Parā-bindu Śabdārtha-Brahman instead of mere Śabda-Brahman. For it was the source of both words and things,

Śabda as well as artha—words as well as objects—are manifestations of Śakti And, as sabda was of the nature of the varnas composing it, the Tantra affirmed that the creative force of the universe resided in all the letters of the alphabet The different letters symbolized the different functions of that creative force, and their totality was designated matrika or the Mother in miniature Thus we arrive at the famous doctrine that a mantra is not a mere combination of sounds, but is the subtle form of the presiding Devata herself, and that the object of one's meditation on the mantra is to identify oneself with the Devata of the mantra Again, just as pure thought has to pass through several stages before it becomes a concrete creative force, so it was believed that sound has to pass through several stages before it is actually heard by the ear These stages were called para, pasyanti, madhyama and vaikhari and these were believed to be as much the phases of the divine Śakti as the stages in the evolution of the universe This theory of the eternality of sabda and artha, which the Tantra had borrowed from the Mimamsa and transformed through its own vital doctrine of Śakti, has had a remarkable development in our mantra sastra and has produced marvellous results in practice.

The most celebrated mantra connected with the worship of the Devi is the Panchadasakṣari mantra As its name indicates, it consists of fifteen syllables divided into three kutas or sections, known as Vagbhava-kuta presided over by Agni, Kamaraja-kūta pre-

sided over by Surya and Sakti kuta presided over by Soma The mantra, it cannot be too often repeated, is not a mere formula It is the Devi herself in her subtle form The Panchadasaksari mantra may be called the Gayatri of the Saktas In his book *Varivasya rahasyam* Bhaskararaya the celebrated commentator on the *Lalitasahsranama* takes pains to point out that this mantra could, indeed be interpreted in fifteen different ways so as to establish its identity with the Gayatri, its identity with the Devi, its identity with the Tattvas, its identity with Sri Chakra and so on And just as the Gayatri which is usually said to contain three feet (*tripada*) has also a fourth foot, which is kept secret and communicated only to a few adepts, so the fifteen-syallabled mantra has also a sixteenth syllable which is kept secret When this sixteenth syllable is also taken into consideration the mantra is called sodasaksari mantra With this background in view we are now in a position to understand in the *Lalitasahasranama* the significance of names like matrika varna rupini, panchasat pitha rupini, sarvamantra svarupini and the series—para, pasyanti madhyama vaikhari rupa

The syllables of the Panchadasaksari mantra are not given in the *Sahasranama* either directly or in directly, but the three kutas of it are mentioned and identified with the face the trunk and the limbs of the goddess in the following names —

srimad vagbhava kutaika svarupa mukha pankaja, kanthadhah katiparyanta madhyakuta svarupini sakti kutaikatapanna katydhobhaga dharini mula m a n t r a

-tmikā, mūla-kūṭa-traya-kalebarā, śrīṣodaśākṣari-vidyā, trikūtā, etc.

It may be observed, by the way, that while the *Lalitāsahasranāma* does not give the syllables of the Panchadaśākṣarī, the *Lalitātriśatī*, which contains only three hundred names, has fifteen sets of twenty names each, each name beginning with one of the syllables and thus gives the mantra indirectly.

XII

The creative world-process, according to the Tāntric philosophy, is seen not only in the production of articulate speech but also in the organization of the human body. That man is an epitome of the universe, that the microcosm is an exact parallel to the macrocosm, that conditions are the same in both piṇḍa and brahmāṇḍa is a very ancient idea. It had found expression in various ways in the Upaniṣads. The Tantra took up this idea and made it the basis of an elaborate system of sādhana. The creative force of the universe which was supposed to dwell in the letters of the alphabet was also supposed to dwell in the nerve-centres of the human system. In fact, the creation of the external world-order, the production of articulate speech and the organization of the human body with its nerve-centres are, according to the Tantra, the manifestations of the same primordial Śakti. The divine power dwells as surely in the human body as it dwells in the sounds of speech and in the elements of the universe. The goddess is in us as surely as she is in the worlds she has created and in the mantras she has

revealed. So one way of realizing her is to concentrate our attention on the nerve-plexuses, or chakras, as they are called, in our system, and develop the divine power latent in every one of us

These chakras are described as so many symbolic lotuses, *each with its own fixed number of petals*, its own presiding Śaktis and its own association with various (1) tattvas, (2) varnas and (3) bhavas (or elements, letters and emotions)[1] The most important of these lotuses are muladhara, svadhisthana, manipūra, anāhata, visuddha and ājñā. They are generally divided into three groups:

(1) Mulādhāra, which is at the end of the spinal column in the pelvic region, and Svādhisthana, which is a little above the genitals, form what is known as Agnikhanda Above this group is a granthi or knot known as Brahma-granthi.

(2) Manipura, which is near the navel, and Anahata, which is near the heart, form what is known as Sūrya-khanda, and above them is the knot, Visnu-granthi

(3) Viśuddha, which is near the throat, and Ājñā, which is between the eye-brows, form what is known as Chandra-khanda, and above them is the knot Rudra-granthi *Above these six important cakras is the sahas-*

[1] There is a difference of opinion about the association of tattvas Some associate manipūra with fire, others with water. The author of *Sat-chakra-nirūpana* holds the former view, while the author of the *Saundarya-laharī* holds the latter view.

rāra in the head. As its name indicates, it is a lotus of a thousand petals. It is the seat of Śiva-Sakti.

According to the yoga system of philosophy, when the mind is concentrated on any tattva, say, earth, water, fire or air, the sādhaka becomes one with it and is able to rise through its own inner power to higher and higher tattvas, till he gains liberation from Prakriti itself. The Tantra adopts this principle of discipline and teaches that the sādhaka should by appropriate means rouse the Kuṇḍalinī Śakti which lies coiled in him like a serpent in the mulādhāra and make it go up from one chakra to another—that is, from one tattva to another—piercing the three granthis mentioned above, till she reaches the sahasrāra and becomes united with Śiva there. The sādhaka thus attains self-realization, which is the goal of the whole sādhana.[1]

It should be noted here that, though we call these chakras nerve-centres, they are really psychological levels and not physiological plexuses, for they are unknown to modern anatomy or physiology. So what we have to understand by the practice of Kuṇḍalini-yoga, is that the sādhaka, by means of concentration of mind, has to rise from one level of consciousness to another passing through one spiritual crisis after another—for that is the meaning of a granthi—till he reaches the level of universal consciousness. Thus, it will be observed, the doctrine of ṣat-chakra-bheda is parallel to

[1] "This eternal union of the Jīva and Paramātman in the Sahasrāra is known as going into the seventh plane." (Sri Ramakrishna.)

that of the upāsana of the Panchadaśākṣarī mantra, the three khandas of the former corresponding to the three kūtas of the latter

It is necessary for us to know these details of the Kundalinī yoga for understanding a good number of names in the *Lalitā*, as the author deals rather extensively with this subject For instance, the names from No 99 to No 110 refer to the chakras and the granthis mentioned above They are as follows —

> muladharaika-nilayā, brahma-granthi-vibhedinī, manipūranta-ruditā, viṣnu granthi-vibhedini, ājñā-chakranta-ralastha, rudra-granthi-vibhedinī, sahasrarāmbujā rudha, sudhāsarabhivarsini, etc

And, not satisfied with this, he devotes again about sixty names (No 475—No 534), giving a mass of rather tiresome details about the seven Śaktis—Dākinī, Rākini, etc , dwelling in these seven lotuses, together with their forms, colours, tastes, weapons and attendants And each of these Śaktis is supposed to be a form of the supreme Goddess herself

XIII

The kind of symbolism by which the various aspects of the divine governance of the world are represented by means of deities with their appropriate lokas, vahanas āyudhas, etc , is, of course, very common in our Purānas, *and our sculptural and pictorial* arts are mainly based on it Sometimes it is simply symbolism run mad The Tantra, as we have seen, adopts the same method for representing the governance of *the inner world*

of man and indicating the various psychological levels to be reached in his progress towards God. It goes further and employs diagrams called yantras for representing these Śaktis. It is but appropriate that a Śakti, which is of the nature of force or energy, should be represented by lines and curves and their combinations. For surely a diagram consisting of mere lines and points is a more spiritual symbol of a divinity than an anthropomorphic image of it in the round or a picture of it in colours. That is why the Tantra regards yantropāsana as being superior to the older pratikopāsana. And the greatest of all yantras, according to it, is the famous Śrī Chakra, which is the central object of worship in Śrī Vidya.

The *Śrī Chakra, again,* like *the Pancadaśākṣarī* mantra, is considered a form of the Goddess[1]. If the mantra is a revelation of the Mother in sounds, the yantra is a revelation of her in lines. And it is a symbol of the Devī not only in her true form as Śiva and Śakti in one, but also in her three phenomenal forms—the universe of mahābhūtas and the two miniature universes of the human body and the alphabet of articulate speech (varṇamālā).

The Śrī Chakra is that rather complicated diagram of interlocked triangles with which we are all more or less familiar. It consists of a circle with a Bindu at the centre. On the vertical diameter of this circle are arranged five triangles with their apexes pointing down-

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1. चक्रस्यापि महेश्या न भेदलेशोऽपि भाव्यते विबुधैः—
Kāmakalā-vilāsa.

wards and four triangles with their apexes pointing upwards. The former are indicative of Śakti and the latter of Śiva and are called Śiva-yuvatis and Śrīkaṇṭhas respectively. The circle in which these nine triangles are interlocked is enclosed in two other concentric circles technically called lotuses. The first outer circle is a lotus of eight petals, and the second a lotus of sixteen petals. The circumference of the second is moreover marked not by one line, but by four lines close to one another. The whole figure is then enclosed in a quadrilateral the walls of which are formed of three parallel lines drawn close to one another. The quadrilateral is moreover provided with four openings—one at the centre of each side.

The diagram thus obtained is said to consist of nine parts technically called chakras. They are—according to layakrama, *i. e.*, if we proceed from outside to the centre—as follows :—

(1) The three-lined quadrilateral called Bhūgṛha
(2) The sixteen-petalled lotus (ṣōḍasa-daḷa-padma)
(3) The eight-petalled lotus (aṣṭa-daḷa-padma)
(4) The chakra of fourteen triangles (chaturdaśāra)
(5) The chakra of ten outer triangles (bahir-daśāra)
(6) The chakra of ten inner triangles (antar-daśāra)
(7) The chakra of eight triangles (aṣṭa-koṇa)
(8) One inner triangle (trikoṇa)
(9) The central point (Bindu)

There are technical names for all these parts and each part has its own colour. But it is unnecessary here to go into further details except to state that the

central Bindu is called Sarvānandamaya and is coloured red. It represents the united *Kāmeśvara-Kāmeśvarī* called Tripura Sundari or Lalitāmbikā.

Elaborate correspondences are worked out by writers on Śrī Chakra between its nine parts and (1) the tattvas of the universe (2) the varṇas of the alphabet, (3) the cakras of the human body and (4) even the tithis of the month and the days of the year. Moreover each part is supposed to be guarded by various Āvaraṇa-devatās or subordinate Śaktis having different functions. In the Bindu, for instance, there are fifteen Nityās surrounding the Devī. In the early stages of worship the sādhaka is taught to look upon these devatās presiding over the various parts of Śrī Chakra as separate deities, and later that all of them are only fragments of one primordial Śakti which created the universe and man and his speech and dwells in them, and, finally, that he himself is one with this Śakti.

Thus the Śrī Chakra is a symbolic representation of all the fundamental principles of Tāntric philosophy. Hence its unique place in Tāntric worship. The *Lalitāsahasranāma* indicates this in the names—śrīchakrarāja-nilayā, chakrarāja-niketanā, trikoṇagā and trikoṇāntara dīpikā.

XIV

While the upāsana of Panchadaśākṣarī mantra, the practice of Kuṇḍalinī yoga and the pūja and bhāvana (contemplation) of Śrī Chakra form the corner-stones of Tāntric sādhana, the ordinary simple emotion of

bhakti towards the goddess has also its legitimate place in the system, as the Devi Bhāgavata amply testifies (See especially Book VII, Chapter XXXVII) Accordingly, the *Lalitasahasranāma* has such names as the following, indicative of this element —

bhaktipriya, bhaktigamya, bhaktivasyā, bhaktimat-kalpalatika, bhakta manasa-hamsika, bhakta-chitta-keki-ghanā-ghana, etc

And, after all, it is these simple names inspired by genuine piety that possess universal validity, whereas the names that embody the doctrines of an arbitrary system or the details of a Purānic story can appeal only to the members of a sect. Hence the former constitute the most enduring and valuable part of the litany. The names dealing with the war against Bhandāsura and with the three-headed and four-headed Śaktis Rākinī and Lakinī that guard the chakras of the Kundalini-Yoga, and even the names describing the physical beauty of the goddess, in spite of their sonorous language, are mere tinsel compared with the pure gold of the names that point to some aspect or other of the religious experience of men in all ages and countries To this superior class belong such names as the following :

antarmukha-samāradhya, bahirmukha-sudurlabhā abhyāsatiśaya-jnātā, avyāja karuna-mūrtih, karuna-rasa sagara, vandāru-jana-vatsala, sadyah-prasadini, visva saksīni, sāksi varjita, prema-rūpā, priyam-kari, svargāpavargadā, bhāva-jna, bhava roga-ghnī, bhava-chakra-pravartini, etc

XV

It has to be admitted that there is a dark as well as a bright side to the Tantrik sadhana There is unmistakable evidence, both in history and in literature, to show that human sacrifices obscene rituals and orgies of licentiousness were once associated with certain forms of Sakti worship Winternitz in his *History of Indian Literature* rightly says.

"In Saktism and its sacred books, the Tantras, we find the loftiest ideas on the Deity and profound philosophical speculations side by side with the wildest superstition and the most confused occultism, and side by side with a faultless social code of morality and *rigid asceticism we see a cult disfigured by wild orgies*, inculcating extremely reprehensible morals"

The fact seems to be that the worship of the Goddess which as we have seen, included many a tribal cult was in some parts of the country not fully assimilated to the orthodox Vedic religion And so rituals and practices which that religion would have discouraged went on unchecked and, when they invaded even the higher classes, were sought by some to be justified by pseudo-philosophical theories based on some stray passages in the Vedic literature They were tolerated by others in accordance with the Hindu doctrine of adhikara bheda The Devi Bhagavata for instance says in one place "The Brahmins are not adhikaris for those Tantrik texts that are contradictory to the Vedas Those persons that have no claim to the Vedas can be adhikaris

for such texts "[1] In another place, it says, "The Vaidikas should not follow the Tantrik rules and the Tantriks should not follow the Vaidik rules [2]

Hence arose two broad divisions among the worshippers of *Sakti—those who followed the Vedic ritual* and those who followed the non Vedic Tantrik ritual The former were supposed to belong to Daksinachara and the latter to the Vamachara [3] Vamachara is defined in *Sabdakalpadruma* as vamo viparito, veda-viruddho vi, acharah There are doctrinal as well as ritual differences between the two divisions of Sakti worshippers —

(1) The followers of Daksinachara believe in the absolute equality of Siva and Sakti, and they analyze this equality into equality of (i) adhisthana (abode), (ii) anusthana (occupation), (iii) avastha (condition), (iv) rupa (form) and nama (name) Hence their faith is called samayi mati The *Saundarya Lahari* (stanza 34) puts this equality in a nutshell It says[4] that the relationship of sesa and sesi subsists *mutually* between Siva and Sakti During the creation and maintenance of the world the Sakti element predominates But after pralaya, till creation starts again, the Siva element predominates On the other hand, the followers of

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1 Devi Bhagavata VIII 39 31—32

2 Do XII 7 149—150

3 It is best to translate these terms as 'traditional' and 'independent'.

4 अत शेष शेषीत्ययमुभयसाधारणतथा स्थित सबन्धो वा ..

Vamachara believe that Śakti is always predominant For them Śiva is involved in Śakti They do not recognize a separate Śiva *tattva* This *is represented* symbolically by the figure of Śiva lying under the feet of Śakti

(2) The Samayins believe that in the kundalini yoga sahasrara is the goal whereas the followers of Vama believe that the kundalini śakti, after reaching sahasrara and conferring bliss on the sadhaka, comes back to the muladhara and sleeps there again Hence, while the Samayins worship the Devi internally as stationed in sahasrara *the Vamas worship her externally in the two centres of muladhara and svadhisthana* *Muladhara is* otherwise called Kula and the Devi occupying it is called Kaulini and her worshippers are called Kaulas

(3) For the Samayins the authoritative scriptures are the samhitas of Sanaka, Sananda, Sanatkumara, Suka and Vasiṣta collectively known as Subha-āgama-panchaka For the Kaulas the authorities are Parasurama Sutras and the sixty-four Tantras

(4) The Riṣi of the Samayins is Daksinamurti and their devatas are called Kamesvara and Kameśvari The Riṣi of the Kaulas *is* Bhairava, and *their* devatas are called Ānandabhairavi and Ānandabhairava

(5) The external worship of the Samayins is according to the Kalpa sutras of the Vedic tradition, and their offerings consist of milk and fruits The worship of the Kaulas on the other hand, is according to the independent Tantrik rites, involving the worship *of young women—even of naked women, and their*

offerings consist of the notorious pancha-makāras (matsya, māmsa, madya, mudrā and maithuna).

The samaya-mata is thus pure and noble. It is associated with the honoured name of Śankara. The kaulamata also is in many cases inoffensive, for, generally, harmless substitutes are introduced for the pancha-makāras. Honey and ginger are used in the place of wine and a pumpkin or a coconut in the place of flesh—like piṣṭa-paśu in some of our yajnas. It is only with the extreme section of Kaulas—called Uttara Kaulas—that all those abominations which have brought Śāktism into disrepute are associated.

When there are two divisions in a sect, it is but natural that each should consider itself superior to the other. No wonder therefore that the Kaulas regard themselves as superior to and more advanced than the Samayins, as the Samayins regard Kaulamata as something belonging to the lower classes. The Kulārṇava Tantra[1], for instance, arranges the main stages of Tāntrik discipline in the following ascending order:—

(1) Vedāchāra (2) Vaiṣnavācāra (3) Śaivācāra (4) Dakṣiṇāchāra (5) Vāmāchāra (6) Siddhāntāchāra and (6) Kaulāchāra.

We are told that the first three stages form, as it were, an introduction to the fourth, namely, Dakṣiṇā-

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1. सर्वेभ्यश्चोत्तमा वेदा वेदेभ्यो वैष्णवं महत् ।
वैष्णवादुत्तमं शैवं शैवाद्दक्षिणमुत्तमम् ॥
दक्षिणादुत्तमं वामं वामात्सिद्धान्तमुत्तमम् ।
सिद्धान्तादुत्तमं कौलं कौलात्परतरं नहि ॥

chāra Vedachara in this series means some Vedic ritual as modified by the Tantra It is purely external in character The second, Vaiṣnavachara is the path of devotion and the third, Śaivachara is the path of knowledge After completing these three preliminaries of karma, bhakti and jnana the sādhaka passes on to Daksinachara, which means it seems, the achara which is favourable to the accomplishment of a higher sadhana These four stages belong to the Pravritti marga After completing them, the sadhaka enters upon the path of Nivritti, the first stage of which is the Vamachara At this stage with the help of a guru he undergoes special initiation and tries to conquer his desires—not by renunciation but by means of sublimation and consecration He has to rise by the very things by which the ordinary man falls The Kular nava Tantra says, "Yaireva patanam dravyaih siddhih taireva chodita" This is the characteristic Tantrik doctrine which opens the door to all kinds of licence under the cloak of religion When a man is taught that his impulses towards eating and drinking and sexual enjoyment are best subjugated by religiously satisfying them we know what the teaching will lead to in practice

The discipline that begins in Vamachara is said to become complete in the next two stages—Siddhanta and Kaula In these stages the sadhaka is supposed to become more and more free from the bonds of samsara He is attached to nothing, he hates nothing fears nothing and is ashamed of nothing He becomes free from the bonds of family, sect and society As the

Mahānirvanā Tantra puts it, "Possessing merely the form of man, he moves about this earth for the salvation and the instruction of the world." In other words, he becomes a jivanmukta

The Tantra divides all men into three classes—paśu, vīra and divya—according to the three *gunas, tamas*, rajas and sattva. We are told that the sādhaka is in the paśu or animal stage in the first four āchāras mentioned above. He enters on the vira or heroic stage in the Vāmāchāra, develops himself in the Siddhānta stage and finally enters on the divya or divine stage in the Kaulāchāra. Before we dismiss all this as mere moonshine we should remember that *Sri Ramakrishna Paramahamsa* trod this path of Tantrik sādhana and reached the goal of self-realization. In this connection we should read carefully the chapter on Tāntrik sādhana in this saint's biography. Obviously, it is the Vamāchāra that he practised, for he says:—

"The Brāhmanī put me through all the exercises mentioned in the sixty-four principal Tantra books. Most of these were extremely difficult sādhanas—some of them so dangerous that they cause the devotee to lose his footing and sink into moral degradations But the infinite grace of the Mother carried me through them unscathed"

If a sādhaka like Śrī Ramakrishna found these practices so dangerous, no wonder that many an ordinary man attempting them became engulfed and lost all his moral moorings. The Vamāchāra was most prevalent in Bengal, Bihar and Assam. What havoc it

was causing there at one time can be known from the scathing words of one of the noblest sons of Bengal, Swami Vivekananda. In one of his speeches in Calcutta, soon after his return from America in 1897, the Swami said :

"Give up this filthy Vāmāchāra that is killing your country. You have not seen the other parts of India. When I see how much the Vāmāchāra has entered our society, I find it a most disgraceful place with all its boast of culture. These Vāmāchara sects are honeycombing our society in Bengal . . . . Fathers of Calcutta, do you not feel ashamed that such horrible stuff as these Vāmacāra Tantras, with translations too, should be put into the hands of your boys and girls, and their minds poisoned and that they should be brought up with the idea that these are the Shāstras of the Hindus? If you are ashamed, take them away from your children, and let them read the true Shāstras—the Vedas, the Gita, the Upanishads. "

How like a breath of fresh air come these words into the fetid atmosphere of degenerate Tāntrik rituals! From this denunciation we should not conclude that the Swami was blind to the merits of the better types of Tantras. For, in a speech delivered at Dacca on 31st March, 1901, we find him saying:

"Barring some of the abominable things in the Tantras, such as the Vāmāchāra, etc., the Tantras are not so bad as people are inclined to think. There are many high and sublime Vedāntic thoughts in them. In fact, the Brāhmana portions of the Vedas were

modified a little and incorporated into the body of the Tantras All the forms of our worship and the ceremonials of the present day, comprising the Karma-kānda, are observed in accordance with the Tantras."

XVI

We are now in a position to understand the references in the *Lalitāsahasranama* to the two main divisions among the Sāktas, *viz*, the followers of Samayāchara and the followers of Kaulāchāra. By calling Siva and Sakti Kameśvara and Kāmeśvarī in his litany and by giving the Goddess the names samayācāra-tatpara, samayānta-sthā, sāma-rasya-parāyanā and dakṣināmūrti svarūpinī, the author aligns himself definitely on the side of the Daksināchāra. But he tries to hold the scales even by giving full recognition to the other school also He indicates by various names that the worship by the Kaulas is equally acceptable to the Goddess. He calls her kaula-mārga-tatpara-sevitā, kula-sanketa-pālinī, kaulinī-kevalā, vira-radhyā, vira-gosti-priyā, etc, and probably refers to the secret rites of the Kaulas in the two names—raho-yaga-kramārādhyā and rahastarpana-tarpitā And he refers to the two achāras together in the names daksinādaksinārādhyā, savyāpasavya-margasthā, and indicates that the Goddess could be reached by both the ways But by calling the Goddess durachāra-śamanī and dusta-dura he condemns, of course, all evil ways and wicked men.

XVII

When we compare the *Lalitāsahasranāma* with the *Chandī-māhātmya* we see what a great change has come over the worship of the Goddess through the influence of the Tāntrik ideas. As in the earlier poem, we have in the *Lalitā* too references to the fight of the Goddess with a demon. But the war in the *Lalitopākhyāna* is on a more refined plane, as Bhanda is a more refined Asura than the bison-headed Mahiṣa; and, as their names indicate, Lalitā represents the gentle side, and Chandi the fierce side, of the Goddess. Probably both the fights were meant to be allegories. If so, Mahisa would be the beast in man and Bhanda the ego in man, and the Devī the divine spark in him. To realize the God in himself, man has to conquer first of all the beast in himself and, at a later stage, the egoism in himself. The second fight is on a much higher level and with superior weapons—astras instead of śastras. In the earlier fight, man resorts to laws and regulations, and in the later to prayer and contemplation. In truth, the battle on both the fronts is a never-ending one. For these Asuras never die. Slain in one form, they rise in another and renew the attack. For instance, if all that is said against Vāmāchāra is still true, should we not imagine that Mahiṣāsura has risen from the dead and, taking the form of a follower of the Devī, is treacherously attacking the Goddess from behind?

But, fortunately, it is the better side of the Tantras that has influenced the *Lalitāsahasranāma*. At the

commencement of the poem the author describes at great length the person of the Goddess and refers throughout the litany to her marvellous beauty Her jewels her flowers, her smiles and glances and her likes and dislikes are all revealed to us with such exquisite skill that we feel the gracious presence of the Devi and believe that she is really as the poet says, a maha lavanya sevadhih—a treasure house of beauty From the point of view of pure poetry, this part of the *Sahasranama* is the most artistic one But we do not read the *Lalita* for its poetry We read it for its religious content And from the point of view of religious thought, if we compare it with the odes in the *Chandi mahatmya* we are struck at once with its far wider range and its greater depth and variety In the earlier work, as we have seen it is the immanence of the deity that is stressed In the *Lalita* it is both the transcendence and the immanence that are stressed In such names as sat-asat rupa dharini, satya jñanananda rupa sachidananda rupini, nitya suddha nitya buddha niravadya, nirantara—and there are about forty five names beginning with such negatives—we see how deeply the litany is pervaded with Vedantic thought And we observe its strong Advaitic trend in such names as nirdvaita, dvaita varjita brahmatmaikya svarupini, tattvamartha svarupini, jñatr-jñeya svarupini and mithya-jagad adhisthana But what makes the *Lalitasahasranama* entirely different from the *Devi mahātmya* and the earlier hymns to the Goddess is the predominant influence of Tantrik

philosophy and sadhana We have seen how the three great pillars of Tantrik teaching—the Panchadasi mantra, the Kundalini yoga and the Sri Chakra—stand out prominently in this noble and imposing structure of many halls and apartments which can give shelter to various classes of the devotees of the eternal Mother—Sri mata, Sri maha-rajni, Srimat simhasanesvari

XVIII

As a literary form, the Sahasranama is peculiar to Sanskrit literature, like the sutra and the samasa Probably as a set-off against the prolixities and wild exaggerations of our popular literature, we have these elliptical, mnemonic literary forms from which every unnecessary word is removed In the Sahasranama the poet has to express his religious feelings and his philosophy of life, as well as his theological beliefs, through the names he coins for his deity He has no room here for the elaboration of his subject, not even for logical connection between one statement and another Topics have to be huddled together, like the words in a samasa, without any connecting links And, in a Sahasranama, when samasas themselves are huddled together without even a conjunction, the resulting structure is like a building in which the walls are formed by neatly chiselled stones being placed one above the other without any mortar or cement between them Hence, as a literary form, the Sahasranama has its own obvious disadvantages as well as advantages If it encourages brevity and restraint, it also encourages in-

coherence and obscurity When the poet is not required to show any logical connection he easily succumbs to the temptation of not conceiving any The besetting drawback of many a Sahasranāma is that all logical thinking is sacrificed to the tin gods of alliteration and assonance Hence we often have more sound than sense Alliteration has, no doubt, a special value in such a mnemonic literary form as the Sahasranama, but when it is secured at the expense of logical sequence it gives an uncomfortable jolt to the mind of the reader who is not content to be a mere parrot In this respect the *Lalitasahasranama* is much better than many other Sahasranamas There is so much logical connection implied in the names that they easily fall into sections like those dealing with the physical form of the Goddess, her fight with Bhandāsura, her different abodes, her manifestations in the chakras of the human body and so on But there are also many instances of want of logical sequence. For instance, the names (Nos 844-846) chandassara, śastrasara, mantrasara are followed in the same line by talodari—which means that the goddess is the very essence of the Vedas, the essence of the Śastras, the essence of Mantras and that she has a slender waist Similarly, the very next line when translated literally would run as follows—'Her fame is extensive, her glory is boundless and she has the form of the letters of the alphabet' Instances like these, which give a jolt to the intelligent reader and a headache to the conscientious translator, may be multiplied.

Again, the convention of having exactly one thousand names is more a disadvantage than an advantage It is no doubt a mercy to the reader as well as to the temple priest that the line is drawn at a thousand But it is not always easy to devise a thousand names for the god or goddess you worship without repeating yourself And repetition of a name with the same meaning is forbidden by "the rules of the game" So, when the legitimate subject-matter is over in five or six hundred names the poet is forced to complete the list by something far fetched or fanciful, just as in actual worship of the deity when all the flowers on hand are over we use coloured rice (akṣata) in their stead to complete the ritual And if, by mischance, he repeats a name which has already been used, the commentator who comes in his wake has to rack his brains to give it a different meaning or cut it into two different bits and give some forced interpretation to each of the bits Moreover, if logical connection has no leg to stand on even when coherent material is at hand, it vanishes into the thin air amidst these insubstantial word juggleries Fortunately, there are not many instances of these defects in the *Lalitasahasranama* On the whole the poet has been able to raise a very noble monument to the Goddess in spite of the exceedingly difficult literary form he has chosen to adopt here

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॥ श्रीः ॥

॥ श्रीललितासहस्रनामस्तोत्रम् ॥

पूर्वभागः

अगस्त्य उवाच—

अश्वानन महाबुद्धे सर्वशास्त्रविशारद ।
कथितं ललितादेव्याश्चरितं परमाद्भुतम् ॥ १ ॥

पूर्वं प्रादुर्भवो मातुस्ततः पट्टाभिषेचनम् ।
भण्डासुरवधश्चैव विस्तरेण त्वयोदितः ॥ २ ॥

वर्णितं श्रीपुरं चापि महाविभवविस्तरम् ।
श्रीमत्पञ्चदशाक्षर्या महिमा वर्णितस्तथा ॥ ३ ॥

षोढा न्यासादयो न्यासा न्यासखण्डे समीरिताः ।
अन्तर्यागक्रमश्चैव बहिर्यागक्रमस्तथा ॥ ४ ॥

महायागक्रमश्चैव पूजाखण्डे प्रकीर्तितः ।
पुरश्चरणखण्डे तु जपलक्षणमीरितम् ॥ ५ ॥

होमखण्डे त्वया प्रोक्तो होमद्रव्यविधिक्रमः ।
चक्रराजस्य विद्यायाः श्रीदेव्या देशिकात्मनोः ॥ ६ ॥

रहस्यखण्डे तादात्म्यं परस्परमुदीरितम् ।
स्तोत्रखण्डे बहुविधाः स्तुतयः परिकीर्तिताः ॥ ७ ॥

मन्त्रिणीदण्डिनीदेव्याः प्रोक्ते नामसहस्रके ।
न तु श्रीललितादेव्याः प्रोक्तं नामसहस्रकम् ॥ ८ ॥

तत्र मे सशयो जातो हयग्रीव दयानिधे ।
कि वा त्वया विस्मृत तज्ज्ञात्वा वा समुपेक्षितम् ॥ ९ ॥

मम वा योग्यता नास्ति श्रोतु नामसहस्रकम् ।
किमर्थं भवता नोक्त तत्र मे कारण वद ॥ १० ॥

सूत उवाच—

इति पृष्टो हयग्रीवो मुनिना कुम्भजन्मना ।
प्रहृष्टो वचन प्राह तापस कुम्भसम्भवम् ॥ ११ ॥

लोपामुद्रापतेऽगस्त्य सावधानमना शृणु ।
नाम्ना सहस्र यन्नोक्त कारण तद्वदामि ते ॥ १२ ॥

रहस्यमिति मत्वाहं नोक्तवास्ते न चान्यथा ।
पुनश्च पृच्छते भक्त्या तस्मात्तत्ते वदाम्यहम् ॥ १३ ॥

ब्रूयाच्छिष्याय भक्ताय रहस्यमपि देशिक ।
भवता न प्रदेय स्यादभक्ताय कदाचन ॥ १४ ॥

न शठाय न दुष्टाय नाविश्वासाय कर्हिचित् ।
श्रीमातृभक्तियुक्ताय श्रीविद्याराजवेदिने ॥ १५ ॥

उपासकाय शुद्धाय देय नामसहस्रकम् ।
यानि नामसहस्राणि सद्य सिद्धिप्रदानि वै ॥ १६ ॥

तन्त्रेषु ललितादेव्यास्तेषु मुख्यमिद मुने ।
श्रीविद्यैव तु मन्त्राणा तत्र कादिर्यथा परा ॥ १७ ॥

पुराणां श्रीपुरमिव शक्तीनां ललिता यथा ।
श्रीविद्योपासकानां च यथा देवो वरः शिवः ॥ १८ ॥

तथा नामसहस्रेषु वरमेतत् प्रकीर्तितम् ।
यथास्य पठनाद्देवी प्रीयते ललिताम्बिका ॥ १९ ॥

अन्यनामसहस्रस्य पाठान्न प्रीयते तथा ।
श्रीमातुः प्रीतये तस्मादनिशं कीर्तयेदिदम् ॥ २० ॥

बिल्वपत्रैश्चक्रराजे योऽर्चयेल्ललिताम्बिकाम् ।
पद्मैर्वा तुलसीपत्रैरेभिर्नामसहस्रकैः ॥ २१ ॥

सद्यः प्रसादं कुरुते [1]तत्र सिंहासनेश्वरी ।
चक्राधिराजमभ्यर्च्य जप्त्वा पञ्चदशाक्षरीम् ॥ २२ ॥

जपान्ते कीर्तयेन्नित्यमिदं नामसहस्रकम् ।
जपपूजाद्यशक्तोऽपि पठेन्नामसहस्रकम् ॥ २३ ॥

साङ्गार्चने साङ्गजपे यत् फलं तदवाप्नुयात् ।
उपासने स्तुतीरन्याः पठेदभ्युदयो हि सः ॥ २४ ॥

इदं नामसहस्रं तु कीर्तयेन्नित्यकर्मवत् ।
चक्रराजार्चनं देव्या जपो नाम्ना च कीर्तनम् ॥ २५ ॥

भक्तस्य कृत्यमेतावदन्यदभ्युदयं विदुः ।
भक्तस्यावश्यकमिदं नामसाहस्रकीर्तनम् ॥ २६ ॥

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1. श्रीमत्सिंहासनेश्वरी इत्यपि पाठः ।

तत्र हेतु प्रवक्ष्यामि शृणु त्व कुम्भसम्भव ।
पुरा श्रीललितादेवी भक्ताना हितकाम्यया ॥ २७ ॥

वाग्देवीर्वशिनीमुख्या समाहूयेदमब्रवीत् ।
वाग्देवतावशिन्याद्या शृणुध्व वचन मम ॥ २८ ॥

भवत्यो मत्प्रसादेन प्रोल्लसद्वाग्विभूतय ।
मद्भक्ताना वाग्विभूतिप्रदाने विनियोजिता २९ ॥

मच्चक्रस्य रहस्यज्ञा मम नामपरायणा ।
मम स्तोत्रविधानाय तस्मादाज्ञापयामि व ॥ ३० ॥

कुरुध्वमङ्कित स्तोत्र मम नामसहस्रकै ।
येन भक्तै स्तुताया मे सद्य प्रीति परा भवेत् ॥ ३१ ॥

हयग्रीव उवाच—

इत्याज्ञप्ता वचोदेव्य श्रीदेव्या ललिताम्बया ।
रहस्यैर्नामभिर्दिव्यैश्चक्रु स्तोत्रमनुत्तमम् ॥ ३२ ॥

रहस्यनामसाहस्रमिति तद्विश्रुत परम् ।
तत कदाचित् सदसि स्थित्वा सिंहासनेऽम्बिका ॥ ३३ ॥

स्वसेवावसर प्रादात् सर्वषा कुम्भसम्भव ।
सेवार्थमागतास्तत्र ब्रह्माणीब्रह्मकोटय ॥ ३४ ॥

लक्ष्मीनारायणाना च कोटय समुपागता ।
गौरीकोटिसमेताना रुद्राणामपि कोटय ॥ ३५ ॥

मन्त्रिणीदण्डिनीमुख्या सेवार्थं या समागता ।
शक्त्यो विविधाकारास्तासा सङ्ख्या न विद्यते ॥ ३६ ॥

दिव्यौघा मानवौघाश्च सिद्धौघाश्च समागताः ।
तत्र श्रीललितादेवी सर्वेषां दर्शनं ददौ ॥ ३७ ॥

तेषु दृष्ट्वोपविष्टेषु स्वे स्वे स्थाने यथाक्रमम् ।
तत्र श्रीललितादेवीकटाक्षाक्षेपनोदिताः ॥ ३८ ॥

उत्थाय वशिनीमुख्या बद्धाञ्जलिपुटास्तदा ।
अस्तुवन्नामसाहस्रैः स्वकृतैर्ललिताम्बिकाम् ॥ ३९ ॥

श्रुत्वा स्तवं प्रसन्नाभूल्ललिता परमेश्वरी ।
सर्वे ते विस्मयं जग्मुर्ये तत्र सदसि स्थिताः ॥ ४० ॥

ततः प्रोवाच ललिता सदस्यान् देवतागणान् ।
ममाज्ञयैव वाग्देव्यश्चक्रुः स्तोत्रमनुत्तमम् ॥ ४१ ॥

अङ्कितं नामभिर्दिव्यैर्मम प्रीतिविधायकैः ।
तत् पठध्वं सदा यूयं स्तोत्रं मत्प्रीतिवृद्धये ॥ ४२ ॥

प्रवर्तयध्वं भक्तेषु मम नामसहस्रकम् ।
इदं नामसहस्रं मे यो भक्तः पठते सकृत् ॥ ४३ ॥

स मे प्रियतमो ज्ञेयस्तस्मै कामान् ददाम्यहम् ।
श्रीचक्रे मां समभ्यर्च्य जप्त्वा पञ्चदशाक्षरीम् ॥ ४४ ॥

पश्चान्नामसहस्रं मे कीर्तयेन्मम तुष्टये ।
मामर्चयतु वा मा वा विद्यां जपतु वा न वा ॥ ४५ ॥

कीर्तयेन्नामसाहस्रमिदं मत्प्रीतये सदा ।
मत्प्रीत्या सकलान् कामांल्लभते नात्र संशयः ॥ ४६ ॥

तस्मान्नामसहस्रं मे कीर्तयध्वं सदादरात् ।

हयग्रीव उवाच—

इति श्रीललितेशानी शास्ति देवान् सहानुगान् ॥ ४७ ॥

तदाज्ञया तदारभ्य ब्रह्मविष्णुमहेश्वराः ।
शक्तयो मन्त्रिणीमुख्या इदं नामसहस्रकम् ॥ ४८ ॥

पठन्ति भक्त्या सततं ललितापरितुष्टये ।
तस्मादवश्यं भक्तेन कीर्तनीयमिदं मुने ॥ ४९ ॥

आवश्यकत्वे हेतुस्ते मया प्रोक्तो मुनीश्वर ।
इदानीं नामसाहस्रं वक्ष्यामि श्रद्धया शृणु ॥ ५० ॥

॥ इति श्रीब्रह्माण्डपुराणे उत्तरखण्डे श्रीहयग्रीवागस्त्यसंवादे
श्रीललितारहस्यनामसाहस्रस्तोत्रपूर्वभागः सम्पूर्णः ॥

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॥ न्यासः ॥

अस्य श्रीललितादिव्यसहस्रनामस्तोत्रमहामन्त्रस्य, वशिन्यादिवाग्देवता ऋषयः । अनुष्टुप् छन्दः । श्रीललितामहात्रिपुरसुन्दरी देवता । श्रीमद्वाग्भवकूटेति बीजम् । मध्यकूटेति शक्तिः । शक्तिकूटेति कीलकम् । मूलप्रकृतिरिति ध्यानम् । श्रीललितामहात्रिपुरसुन्दरीप्रसादसिद्धिद्वारा चिन्तितसकलफलावाप्त्यर्थे जपे विनियोगः ॥

(मूलमन्त्रेण अङ्गन्यासं करन्यासं च कुर्यात् ॥)

॥ ध्यानम् ॥

सिन्दूरारुणविग्रहां त्रिनयनां माणिक्यमौलिस्फुर-
त्तारानायकशेखरां स्मितमुखीमापीनवक्षोरुहाम् ।
पाणिभ्यामलिपूर्णरत्नचषकं रक्तोत्पलं बिभ्रतीं
सौम्यां रत्नघटस्थरक्तचरणां ध्यायेत् परामम्बिकाम् ॥

अरुणां करुणातरङ्गिताक्षीं
धृतपाशाङ्कुशपुष्पबाणचापाम् ।
अणिमादिभिरावृतां मयूखै-
रहमित्येव विभावयेद्भवानीम् ॥

ध्यायेत् पद्मासनस्थां विकसितवदनां पद्मपत्रायताक्षीं
हेमाभां पीतवस्त्रां करकलितलसद्धेमपद्मां वराङ्गीम् ।
सर्वालङ्कारयुक्तां सततमभयदां भक्तनम्रां भवानीं
श्रीविद्यां शान्तमूर्तिं सकलसुरनुतां सर्वसम्पत्प्रदात्रीम् ॥

॥ श्रीः ॥

॥ श्रीललितासहस्रनामस्तोत्रम् ॥

N.B.—The numbers in the text below refer not to the order of the verses, but to the order of the names of the Goddess.

श्रीमाता श्रीमहाराज्ञी श्रीमत्सिंहासनेश्वरी ।
चिदग्निकुण्डसम्भूता देवकार्यसमुद्यता ॥ ५

उद्यद्भानुसहस्राभा चतुर्बाहुसमन्विता ।
रागस्वरूपपाशाढ्या क्रोधाकाराङ्कुशोज्ज्वला ॥ ९

मनोरूपेक्षुकोदण्डा पञ्चतन्मात्रसायका ।
निजारुणप्रभापूरमज्जद्ब्रह्माण्डमण्डला ॥ १२

चम्पकाशोकपुन्नागसौगन्धिकलसत्कचा ।
कुरुविन्दमणिश्रेणीकनत्कोटीरमण्डिता ॥ १४

अष्टमीचन्द्रविभ्राजदलिकस्थलशोभिता ।
मुखचन्द्रकलङ्काभमृगनाभिविशेषका ॥ १६

वदनस्मरमाङ्गल्यगृहतोरणचिल्लिका ।
वक्त्रलक्ष्मीपरीवाहचलन्मीनाभलोचना ॥ १८

नवचम्पकपुष्पाभनासादण्डविराजिता ।
ताराकान्तितिरस्कारिनासाभरणभासुरा ॥ २०

सकुङ्कुमविलेपनामलिकचुम्बिकस्तूरिकां
समन्दहसितेक्षणां सशरचापपाशाङ्कुशाम् ।
अशेषजनमोहिनीमरुणमाल्यभूषाम्बरां
जपाकुसुमभासुरां जपविधौ स्मरेदम्बिकाम् ॥[1]

अथ पञ्चपूजा—लं पृथिव्यात्मने गन्धं समर्पयामि । हं आकाशात्मने पुष्पाणि समर्पयामि । यं वाय्वात्मने धूपमाघ्रापयामि। रं अग्न्यात्मने दीपं सन्दर्शयामि । वं अमृतात्मने अमृतं महानैवेद्यं निवेदयामि । सं सर्वात्मने सर्वोपचारान् समर्पयामि ॥

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1. "अरुणाम्" इत्यारभ्य "सकुङ्कुम" इत्येतत्पर्यन्ताः श्लोकाः क्वचिन्मुद्रिते पुस्तके दृश्यन्ते । तस्मादिहापि ते मुद्रिताः ॥

॥ श्रीः ॥

॥ श्रीललितासहस्रनामस्तोत्रम् ॥

N.B.—The numbers in the text below refer not to the order of the verses, but to the order of the names of the Goddess.

श्रीमाता श्रीमहाराज्ञी श्रीमत्सिंहासनेश्वरी ।
चिदग्निकुण्डसम्भूता देवकार्यसमुद्यता ॥ ५

उद्यद्भानुसहस्राभा चतुर्बाहुसमन्विता ।
रागस्वरूपपाशाढ्या क्रोधाकाराङ्कुशोज्ज्वला ॥ ९

मनोरूपेक्षुकोदण्डा पञ्चतन्मात्रसायका ।
निजारुणप्रभापूरमज्जद्ब्रह्माण्डमण्डला ॥ १२

चम्पकाशोकपुन्नागसौगन्धिकलसत्कचा ।
कुरुविन्दमणिश्रेणीकनत्कोटीरमण्डिता ॥ १४

अष्टमीचन्द्रविभ्राजदलिकस्थलशोभिता ।
मुखचन्द्रकलङ्काभमृगनाभिविशेषका ॥ १६

वदनस्मरमाङ्गल्यगृहतोरणचिल्लिका ।
वक्त्रलक्ष्मीपरीवाहचलन्मीनाभलोचना ॥ १८

नवचम्पकपुष्पाभनासादण्डविराजिता ।
ताराकान्तितिरस्कारिनासाभरणभासुरा ॥ २०

कदम्बमञ्जरीक्लृप्तकर्णपूरमनोहरा ।
ताटङ्कयुगलीभूततपनोडुपमण्डला ॥ २२

पद्मरागशिलादर्शपरिभाविकपोलभूः ।
नवविद्रुमबिम्बश्रीन्यक्कारिदशनच्छदा ॥ २४

शुद्धविद्याङ्कुराकारद्विजपङ्क्तिद्वयोज्ज्वला ।
कर्पूरवीटिकामोदसमाकर्षद्दिगन्तरा ॥ १० २६

निजसल्लापमाधुर्यविनिर्भर्त्सितकच्छपी ।
मन्दस्मितप्रभापूरमज्जत्कामेशमानसा ॥ २८

अनाकलितसादृश्यचुबुकश्रीविराजिता ।
कामेशबद्धमाङ्गल्यसूत्रशोभितकन्धरा ॥ ३०

कनकाङ्गदकेयूरकमनीयभुजान्विता ।
रत्नग्रैवेयचिन्ताकलोलमुक्ताफलान्विता ॥ ३२

कामेश्वरप्रेमरत्नमणिप्रतिपणस्तनी ।
नाभ्यालवालरोमालिलताफलकुचद्वयी ॥ ३४

लक्ष्यरोमलताधारतासमुन्नेयमध्यमा ।
स्तनभारदलन्मध्यपट्टबन्धवलित्रया ॥ ३६

अरुणारुणकौसुम्भवस्त्रभास्वत्कटीतटी ।
रत्नकिङ्किणिकारम्यरशनादामभूषिता ॥ ३८

कामेशज्ञातसौभाग्यमार्दवोरुद्वयान्विता ।
माणिक्यमकुटाकारजानुद्वयविराजिता ॥ ४०

इन्द्रगोपपरिक्षिप्तस्मरतूणाभजङ्घिका ।
गूढगुल्फा कूर्मपृष्ठजयिष्णुप्रपदान्विता ॥ ४३

नखदीधितिसंछन्ननमज्जनतमोगुणा ।
पदद्वयप्रभाजालपराकृतसरोरुहा ॥ ४५

शिञ्जानमणिमञ्जीरमण्डितश्रीपदाम्बुजा ।
मरालीमन्दगमना महालावण्यशेवधिः ॥ ४८

सर्वारुणाऽनवद्याङ्गी सर्वाभरणभूषिता ।
शिवकामेश्वराङ्कस्था शिवा स्वाधीनवल्लभा ॥ ५४

सुमेरुमध्यशृङ्गस्था श्रीमन्नगरनायिका ।
चिन्तामणिगृहान्तःस्था पञ्चब्रह्मासनस्थिता ॥ ५८

महापद्माटवीसंस्था कदम्बवनवासिनी ।
सुधासागरमध्यस्था कामाक्षी कामदायिनी ॥ ६३

देवर्षिगणसङ्घातस्तूयमानात्मवैभवा ।
भण्डासुरवधोद्युक्तशक्तिसेनासमन्विता ॥ ६५

सम्पत्करीसमारूढसिन्धुरव्रजसेविता ।
अश्वारूढाधिष्ठिताश्वकोटिकोटिभिरावृता ॥ ६७

चक्रराजरथारूढसर्वायुधपरिष्कृता ।
गेयचक्ररथारूढमन्त्रिणीपरिसेविता ॥ ६९

किरिचक्ररथारूढदण्डनाथापुरस्कृता ।
ज्वालामालिनिकाक्षिप्तवह्निप्राकारमध्यगा ॥ ७१

भण्डसैन्यवधोद्युक्तशक्तिविक्रमहर्षिता ।
नित्यापराक्रमाटोपनिरीक्षणसमुत्सुका ॥ ७३

भण्डपुत्रवधोद्युक्तबालाविक्रमनन्दिता ।
मन्त्रिण्यम्बाविरचितविषङ्गवधतोषिता ॥ ७५

विशुक्रप्राणहरणवाराहीवीर्यनन्दिता ।
कामेश्वरमुखालोककल्पितश्रीगणेश्वरा ॥ ३० ७७

महागणेशनिर्भिन्नविघ्नयन्त्रप्रहर्षिता ।
भण्डासुरेन्द्रनिर्मुक्तशस्त्रप्रत्यस्त्रवर्षिणी ॥ ७९

कराङ्गुलिनखोत्पन्ननारायणदशाकृतिः ।
महापाशुपतास्त्राग्निनिर्दग्धासुरसैनिका ॥ ८१

कामेश्वरास्त्रनिर्दग्धसभण्डासुरशून्यका ।
ब्रह्मोपेन्द्रमहेन्द्रादिदेवसंस्तुतवैभवा ॥ ८३

हरनेत्राग्निसन्दग्धकामसंजीवनौषधिः ।
श्रीमद्वाग्भवकूटैकस्वरूपमुखपङ्कजा ॥ ८५

कण्ठाधःकटिपर्यन्तमध्यकूटस्वरूपिणी ।
शक्तिकूटैकतापन्नकट्यधोभागधारिणी ॥ ८७

मूलमन्त्रात्मिका मूलकूटत्रयकलेवरा ।
कुलामृतैकरसिका कुलसंकेतपालिनी ॥ ९१

कुलाङ्गना कुलान्तःस्था कौलिनी कुलयोगिनी ।
अकुला समयान्तःस्था समयाचारतत्परा ॥ ९८

मूलाधारैकनिलया ब्रह्मग्रन्थिविभेदिनी ।
मणिपूरान्तरुदिता विष्णुग्रन्थिविभेदिनी ॥ १०२

आज्ञाचक्रान्तरालस्था रुद्रग्रन्थिविभेदिनी ।
सहस्राराम्बुजारूढा सुधासाराभिवर्षिणी ॥ १०६

तटिल्लतासमरुचिः षट्चक्रोपरिसंस्थिता ।
महाशक्तिः कुण्डलिनी बिसतन्तुतनीयसी ॥ 40 १११

भवानी भावनागम्या भवारण्यकुठारिका ।
भद्रप्रिया भद्रमूर्तिर्भक्तसौभाग्यदायिनी ॥ ११७

भक्तिप्रिया भक्तिगम्या भक्तिवश्या भयापहा ।
शाम्भवी शारदाराध्या शर्वाणी शर्मदायिनी ॥ १२५

शाङ्करी श्रीकरी साध्वी शरच्चन्द्रनिभानना ।
शातोदरी शान्तिमती निराधारा निरञ्जना ॥ १३३

निर्लेपा निर्मला नित्या निराकारा निराकुला ।
निर्गुणा निष्कला शान्ता निष्कामा निरुपप्लवा ॥ १४३

नित्यमुक्ता निर्विकारा निष्प्रपञ्चा निराश्रया ।
नित्यशुद्धा नित्यबुद्धा निरवद्या निरन्तरा ॥ १५१

निष्कारणा निष्कलङ्का निरुपाधिर्निरीश्वरा ।
नीरागा रागमथनी निर्मदा मदनाशिनी ॥ १५९

निश्चिन्ता निरहंकारा निर्मोहा मोहनाशिनी ।
निर्ममा ममताहन्त्री निष्पापा पापनाशिनी ॥ १६७

निष्क्रोधा क्रोधशमनी निर्लोभा लोभनाशिनी ।
निःसंशया संशयघ्नी निर्भवा भवनाशिनी ॥ १७५

निर्विकल्पा निराबाधा निर्भेदा भेदनाशिनी ।
निर्नाशा मृत्युमथनी निष्क्रिया निष्परिग्रहा ॥ १८३

निस्तुला नीलचिकुरा निरपाया निरत्यया ।
दुर्लभा दुर्गमा दुर्गा दुःखहन्त्री सुखप्रदा ॥ १९२

दुष्टदूरा दुराचारशमनी दोषवर्जिता ।
सर्वज्ञा सान्द्रकरुणा समानाधिकवर्जिता ॥ १९८

सर्वशक्तिमयी सर्वमङ्गला सद्गतिप्रदा ।
सर्वेश्वरी सर्वमयी सर्वमन्त्रस्वरूपिणी ॥ २०४

सर्वयन्त्रात्मिका सर्वतन्त्ररूपा मनोन्मनी ।
माहेश्वरी महादेवी महालक्ष्मीर्मृडप्रिया ॥ २११

महारूपा महापूज्या महापातकनाशिनी ।
महामाया महासत्त्वा महाशक्तिर्महारतिः ॥ २१८

महाभोगा महैश्वर्या महावीर्या महाबला ।
महाबुद्धिर्महासिद्धिर्महायोगीश्वरेश्वरी ॥ २२५

महातन्त्रा महामन्त्रा महायन्त्रा महासना ।
महायागक्रमाराध्या महाभैरवपूजिता ॥ २३१

महेश्वरमहाकल्पमहाताण्डवसाक्षिणी ।
महाकामेशमहिषी महात्रिपुरसुन्दरी ॥ २३४

चतुःषष्ट्युपचाराढ्या चतुःषष्टिकलामयी ।
महाचतुःषष्टिकोटियोगिनीगणसेविता ॥ २३७
मनुविद्या चन्द्रविद्या चन्द्रमण्डलमध्यगा ।
चारुरूपा चारुहासा चारुचन्द्रकलाधरा ॥ २४३
चराचरजगन्नाथा चक्रराजनिकेतना ।
पार्वती पद्मनयना पद्मरागसमप्रभा ॥ २४८
पञ्चप्रेतासनासीना पञ्चब्रह्मस्वरूपिणी ।
चिन्मयी परमानन्दा विज्ञानघनरूपिणी ॥ २५३
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श्रुतिसीमन्तसिन्दूरीकृतपादाब्जधूलिका ।
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पुरुषार्थप्रदा पूर्णा भोगिनी भुवनेश्वरी ।
अम्बिकानादिनिधना हरिब्रह्मेन्द्रसेविता ॥ २९७

नारायणी नादरूपा नामरूपविवर्जिता ।
ह्रींकारी ह्रीमती हृद्या हेयोपादेयवर्जिता ॥ ३०४

राजराजार्चिता राज्ञी रम्या राजीवलोचना ।
रञ्जनी रमणी रस्या रणत्किङ्किणिमेखला ॥ ३१२

रमा राकेन्दुवदना रतिरूपा रतिप्रिया ।
रक्षाकरी राक्षसघ्नी रामा रमणलम्पटा ॥ ३२०

काम्या कामकलारूपा कदम्बकुसुमप्रिया ।
कल्याणी जगतीकन्दा करुणारससागरा ॥ ३२६

कलावती कलालापा कान्ता कादम्बरीप्रिया ।
वरदा वामनयना वारुणीमदविह्वला ॥ ३३३

विश्वाधिका वेदवेद्या विन्ध्याचलनिवासिनी ।
विधात्री वेदजननी विष्णुमायाविलासिनी ॥ ३४०

क्षेत्रस्वरूपा क्षेत्रेशी क्षेत्रक्षेत्रज्ञपालिनी ।
क्षयवृद्धिविनिर्मुक्ता क्षेत्रपालसमर्चिता ॥ ३४५

विजया विमला वन्द्या वन्दारुजनवत्सला ।
वाग्वादिनी वामकेशी वह्निमण्डलवासिनी ॥ ३५२

भक्तिमत्कल्पलतिका पशुपाशविमोचिनी ।
संहृताशेषपाषण्डा सदाचारप्रवर्तिका ॥ ३५६

तापत्रयाग्निसन्तप्तसमाह्लादनचन्द्रिका ।
तरुणी तापसाराध्या तनुमध्या तमोऽपहा ॥ ३६१

चितिस्तत्पदलक्ष्यार्था चिदेकरसरूपिणी ।
स्वात्मानन्दलवीभूतब्रह्माद्यानन्दसन्ततिः ॥ ३६५

परा प्रत्यक्चितीरूपा पश्यन्ती परदेवता ।
मध्यमा वैखरीरूपा भक्तमानसहंसिका ॥ ३७२

कामेश्वरप्राणनाडी कृतज्ञा कामपूजिता ।
शृङ्गाररससम्पूर्णा जया जालन्धरस्थिता ॥ ३७८

ओड्याणपीठनिलया बिन्दुमण्डलवासिनी ।
रहोयागक्रमाराध्या रहस्तर्पणतर्पिता ॥ ३८२

सद्यःप्रसादिनी विश्वसाक्षिणी साक्षिवर्जिता ।
षडङ्गदेवतायुक्ता षाड्गुण्यपरिपूरिता ॥ ३८७

नित्यक्लिन्ना निरुपमा निर्वाणसुखदायिनी ।
नित्याषोडशिकारूपा श्रीकण्ठार्धशरीरिणी ॥ ३९२

प्रभावती प्रभारूपा प्रसिद्धा परमेश्वरी ।
मूलप्रकृतिरव्यक्ता व्यक्ताव्यक्तस्वरूपिणी ॥ ३९९

व्यापिनी विविधाकारा विद्याऽविद्यास्वरूपिणी ।
महाकामेशनयनकुमुदाह्लादकौमुदी ॥ ४०३

भक्तहार्दतमोभेदभानुमद्भानुसन्ततिः ।
शिवदूती शिवाराध्या शिवमूर्तिः शिवंकरी ॥ ४०८

शिवप्रिया शिवपरा शिष्टेष्टा शिष्टपूजिता ।
अप्रमेया स्वप्रकाशा मनोवाचामगोचरा ॥ ४१५

चिच्छक्तिश्चेतनारूपा जडशक्तिर्जडात्मिका ।
गायत्री व्याहृतिः सन्ध्या द्विजवृन्दनिषेविता ॥ ४२३

तत्त्वासना तत्त्वमयी पञ्चकोशान्तरस्थिता ।
निःसीममहिमा नित्ययौवना मदशालिनी ॥ ४३१

मदघूर्णितरक्ताक्षी मदपाटलगण्डभूः ।
चन्दनद्रवदिग्धाङ्गी चाम्पेयकुसुमप्रिया ॥ ४३५

कुशला कोमलाकारा कुरुकुल्ला कुलेश्वरी ।
कुलकुण्डालया कौलमार्गतत्परसेविता ॥ ४४१

कुमारगणनाथाम्बा तुष्टिः पुष्टिर्मतिर्धृतिः ।
शान्तिः स्वस्तिमती कान्तिर्नन्दिनी विघ्ननाशिनी ॥ ४५१

तेजोवती त्रिनयना लोलाक्षी कामरूपिणी ।
मालिनी हंसिनी माता मलयाचलवासिनी ॥ ४५८

सुमुखी नलिनी सुभ्रूः शोभना सुरनायिका ।
कालकण्ठी कान्तिमती क्षोभिणी सूक्ष्मरूपिणी ॥ ४६७

वज्रेश्वरी वामदेवी वयोऽवस्थाविवर्जिता ।
सिद्धेश्वरी सिद्धविद्या सिद्धमाता यशस्विनी ॥ ४७४

विशुद्धचक्रनिलयाऽऽरक्तवर्णा त्रिलोचना ।
खट्वाङ्गादिप्रहरणा वदनैकसमन्विता ॥ ४७९

पायसान्नप्रिया त्वक्स्था पशुलोकभयङ्करी ।
अमृतादिमहाशक्तिसंवृता डाकिनीश्वरी ॥ ४८४

अनाहताब्जनिलया श्यामाभा वदनद्वया ।
दंष्ट्रोज्ज्वलाऽक्षमालादिधरा रुधिरसंस्थिता ॥ ४९०

कालरात्र्यादिशक्त्यौघवृता स्निग्धौदनप्रिया ।
महावीरेन्द्रवरदा राकिण्यम्बास्वरूपिणी ॥ ४९४

मणिपूराब्जनिलया वदनत्रयसंयुता ।
वज्रादिकायुधोपेता डामर्यादिभिरावृता ॥ ४९८

रक्तवर्णा मांसनिष्ठा गुडान्नप्रीतमानसा ।
समस्तभक्तसुखदा लाकिन्यम्बास्वरूपिणी ॥ ५०३

स्वाधिष्ठानाम्बुजगता चतुर्वक्त्रमनोहरा ।
शूलाद्यायुधसम्पन्ना पीतवर्णाऽतिगर्विता ॥ ५०८

मेदोनिष्ठा मधुप्रीता बन्दिन्यादिसमन्विता ।
दध्यन्नासक्तहृदया काकिनीरूपधारिणी ॥ ५१३

मूलाधाराम्बुजारूढा पञ्चवक्त्राऽस्थिसंस्थिता ।
अङ्कुशादिप्रहरणा वरदादिनिषेविता ॥ ५१८

मुद्गौदनासक्तचित्ता साकिन्यम्बास्वरूपिणी ।
आज्ञाचक्राब्जनिलया शुक्लवर्णा षडानना ॥ ५२३

मज्जासंस्था हंसवतीमुख्यशक्तिसमन्विता ।
हरिद्रान्नैकरसिका हाकिनीरूपधारिणी ॥ ५२७

सहस्रदलपद्मस्था सर्ववर्णोपशोभिता ।
सर्वायुधधरा शुक्लसंस्थिता सर्वतोमुखी ॥ ५३२

सर्वौदनप्रीतचित्ता याकिन्यम्बास्वरूपिणी ।
स्वाहा स्वधाऽमतिर्मेधा श्रुतिः स्मृतिरनुत्तमा ॥ ५४१

पुण्यकीर्तिः पुण्यलभ्या पुण्यश्रवणकीर्तना ।
पुलोमजार्चिता बन्धमोचनी बन्धुरालका ॥ ५४७

विमर्शरूपिणी विद्या वियदादिजगत्प्रसूः ।
सर्वव्याधिप्रशमनी सर्वमृत्युनिवारिणी ॥ ५५२

अग्रगण्याऽचिन्त्यरूपा कलिकल्मषनाशिनी ।
कात्यायनी कालहन्त्री कमलाक्षनिषेविता ॥ ५५८

ताम्बूलपूरितमुखी दाडिमीकुसुमप्रभा ।
मृगाक्षी मोहिनी मुख्या मृडानी मित्ररूपिणी ॥ ५६५

नित्यतृप्ता भक्तनिधिर्नियन्त्री निखिलेश्वरी ।
मैत्र्यादिवासनालभ्या महाप्रलयसाक्षिणी ॥ ५७१

पराशक्तिः परानिष्ठा प्रज्ञानघनरूपिणी ।
माध्वीपानालसा मत्ता मातृकावर्णरूपिणी ॥ ५७७

महाकैलासनिलया मृणालमृदुदोर्लता ।
महनीया दयामूर्तिर्महासाम्राज्यशालिनी ॥ ५८२

आत्मविद्या महाविद्या श्रीविद्या कामसेविता ।
श्रीषोडशाक्षरीविद्या त्रिकूटा कामकोटिका ॥ ५८९

कटाक्षकिङ्करीभूतकमलाकोटिसेविता ।
शिरःस्थिता चन्द्रनिभा भालस्थेन्द्रधनुःप्रभा ॥ ५९४

हृदयस्था रविप्रख्या त्रिकोणान्तरदीपिका ।
दाक्षायणी दैत्यहन्त्री दक्षयज्ञविनाशिनी ॥ ६००

दरान्दोलितदीर्घाक्षी दरहासोज्ज्वलन्मुखी ।
गुरुमूर्तिर्गुणनिधिर्गोमाता गुहजन्मभूः ॥ ६०६

देवेशी दण्डनीतिस्था दहराकाशरूपिणी ।
प्रतिपन्मुख्यराकान्ततिथिमण्डलपूजिता ॥ ६१०

कलात्मिका कलानाथा काव्यालापविनोदिनी ।
सचामररमावाणीसव्यदक्षिणसेविता ॥ ६१४

आदिशक्तिरमेयात्मा परमा पावनाकृतिः ।
अनेककोटिब्रह्माण्डजननी दिव्यविग्रहा ॥ ६२१

क्लीङ्कारी केवला गुह्या कैवल्यपददायिनी ।
त्रिपुरा त्रिजगद्वन्द्या त्रिमूर्तिस्त्रिदशेश्वरी ॥ ६२९

त्र्यक्षरी दिव्यगन्धाढ्या सिन्दूरतिलकाञ्चिता ।
उमा शैलेन्द्रतनया गौरी गन्धर्वसेविता ॥ ६३६

विश्वगर्भा स्वर्णगर्भाऽवरदा वागधीश्वरी ।
ध्यानगम्याऽपरिच्छेद्या ज्ञानदा ज्ञानविग्रहा ॥ ६४४

सर्ववेदान्तसंवेद्या सत्यानन्दस्वरूपिणी ।
लोपामुद्रार्चिता लीलाक्लृप्तब्रह्माण्डमण्डला ॥ ६४८

अदृश्या दृश्यरहिता विज्ञात्री वेद्यवर्जिता ।
योगिनी योगदा योग्या योगानन्दा युगन्धरा ॥ ६५७

इच्छाशक्तिज्ञानशक्तिक्रियाशक्तिस्वरूपिणी ।
सर्वाधारा सुप्रतिष्ठा सदसद्रूपधारिणी ॥ ६६१

अष्टमूर्तिरजाजैत्री लोकयात्राविधायिनी ।
एकाकिनी भूमरूपा निर्द्वैता द्वैतवर्जिता ॥ ६६८

अन्नदा वसुदा वृद्धा ब्रह्मात्मैक्यस्वरूपिणी ।
बृहती ब्राह्मणी ब्राह्मी ब्रह्मानन्दा बलिप्रिया ॥ ६७७

भाषारूपा बृहत्सेना भावाभावविवर्जिता ।
सुखाराध्या शुभकरी शोभना सुलभागतिः ॥ ६८३

राजराजेश्वरी राज्यदायिनी राज्यवल्लभा ।
राजत्कृपा राजपीठनिवेशितनिजाश्रिता ॥ ६८८

राज्यलक्ष्मीः कोशनाथा चतुरङ्गबलेश्वरी ।
साम्राज्यदायिनी सत्यसन्धा सागरमेखला ॥ ६९४

दीक्षिता दैत्यशमनी सर्वलोकवशङ्करी ।
सर्वार्थदात्री सावित्री सच्चिदानन्दरूपिणी ॥ ७००

देशकालापरिच्छिन्ना सर्वगा सर्वमोहिनी ।
सरस्वती शास्त्रमयी गुहाम्बा गुह्यरूपिणी ॥ ७०७

सर्वोपाधिविनिर्मुक्ता सदाशिवपतिव्रता ।
सम्प्रदायेश्वरी साध्वी गुरुमण्डलरूपिणी ॥ ७१३

कुलोत्तीर्णा भगाराध्या माया मधुमती मही ।
गणाम्बा गुह्यकाराध्या कोमलाङ्गी गुरुप्रिया ॥ ७२२

स्वतन्त्रा सर्वतन्त्रेशी दक्षिणामूर्तिरूपिणी ।
सनकादिसमाराध्या शिवज्ञानप्रदायिनी ॥ ७२७

चित्कलाऽऽनन्दकलिका प्रेमरूपा प्रियङ्करी ।
नामपारायणप्रीता नन्दिविद्या नटेश्वरी ॥ ७३४

मिथ्याजगदधिष्ठाना मुक्तिदा मुक्तिरूपिणी ।
लास्यप्रिया लयकरी लज्जा रम्भादिवन्दिता ॥ ७४१

भवदावसुधावृष्टिः पापारण्यदवानला ।
दौर्भाग्यतूलवातूला जराध्वान्तरविप्रभा ॥ ७४५

भाग्याब्धिचन्द्रिका भक्तचित्तकेकिघनाघना ।
रोगपर्वतदम्भोलिर्मृत्युदारुकुठारिका ॥ ७४९

महेश्वरी महाकाली महाग्रासा महाशना ।
अपर्णा चण्डिका चण्डमुण्डासुरनिषूदिनी ॥ ७५६

क्षराक्षरात्मिका सर्वलोकेशी विश्वधारिणी ।
त्रिवर्गदात्री सुभगा त्र्यम्बका त्रिगुणात्मिका ॥ ७६३

स्वर्गापवर्गदा शुद्धा जपापुष्पनिभाकृतिः ।
ओजोवती द्युतिधरा यज्ञरूपा प्रियव्रता ॥ ७७०

दुराराध्या दुराधर्षा पाटलीकुसुमप्रिया ।
महती मेरुनिलया मन्दारकुसुमप्रिया ॥ ७७६

वीराराध्या विराड्रूपा विरजा विश्वतोमुखी ।
प्रत्यग्रूपा पराकाशा प्राणदा प्राणरूपिणी ॥ ७८४

मार्ताण्डभैरवाराध्या मन्त्रिणीन्यस्तराज्यधूः ।
त्रिपुरेशी जयत्सेना निस्त्रैगुण्या परापरा ॥ ७९०

सत्यज्ञानानन्दरूपा सामरस्यपरायणा ।
कपर्दिनी कलामाला कामधुक्कामरूपिणी ॥ ७९६

कलानिधि काव्यकला रसज्ञा रसशेवधिः ।
पुष्टा पुरातना पूज्या पुष्करा पुष्करेक्षणा ॥ ८०५

परंज्योति परधाम परमाणु परात्परा ।
पाशहस्ता पाशहन्त्री परमन्त्रविभेदिनी ॥ ८१२

मूर्ताऽमूर्ताऽनित्यतृप्ता मुनिमानसहंसिका ।
सत्यव्रता सत्यरूपा सर्वान्तर्यामिनी सती ॥ ८२०

ब्रह्माणी ब्रह्म जननी बहुरूपा बुधार्चिता ।
प्रसवित्री प्रचण्डाज्ञा प्रतिष्ठा प्रकटाकृतिः ॥ ८३०

प्राणेश्वरी प्राणदात्री पञ्चाशत्पीठरूपिणी ।
विशृङ्खला विविक्तस्था वीरमाता वियत्प्रसूः ॥ ८३७

मुकुन्दा मुक्तिनिलया मूलविग्रहरूपिणी ।
भावज्ञा भवरोगघ्नी भवचक्रप्रवर्तिनी ॥ ८४३

छन्दःसारा शास्त्रसारा मन्त्रसारा तलोदरी ।
उदारकीर्तिरुद्दामवैभवा वर्णरूपिणी ॥ ८५०

जन्ममृत्युजरातप्तजनविश्रान्तिदायिनी ।
सर्वोपनिषदुद्घुष्टा शान्त्यतीतकलात्मिका ॥ ८५३

गम्भीरा गगनान्तःस्था गर्विता गानलोलुपा ।
कल्पनारहिता काष्ठाऽकान्ता कान्तार्धविग्रहा ॥ ८६१

कार्यकारणनिर्मुक्ता कामकेलितरङ्गिता ।
कनत्कनकताटङ्का लीलाविग्रहधारिणी ॥ ८६५

अजा क्षयविनिर्मुक्ता मुग्धा क्षिप्रप्रसादिनी ।
अन्तर्मुखसमाराध्या बहिर्मुखसुदुर्लभा ॥ ८७१

त्रयी त्रिवर्गनिलया त्रिस्था त्रिपुरमालिनी ।
निरामया निरालम्बा स्वात्मारामा सुधासृतिः ॥ ८७९

संसारपङ्कनिर्मग्नसमुद्धरणपण्डिता ।
यज्ञप्रिया यज्ञकर्त्री यजमानस्वरूपिणी ॥ ८८३

धर्माधारा धनाध्यक्षा धनधान्यविवर्धिनी ।
विप्रप्रिया विप्ररूपा विश्वभ्रमणकारिणी ॥ ८८९

विश्वग्रासा विद्रुमाभा वैष्णवी विष्णुरूपिणी ।
अयोनिर्योनिनिलया कूटस्था कुलरूपिणी ॥ ८९०

वीरगोष्ठीप्रिया वीरा नैष्कर्म्या नादरूपिणी ।
विज्ञानकलना कल्या विदग्धा बैन्दवासना ॥ ९०५

तत्त्वाधिका तत्त्वमयी तत्त्वमर्थस्वरूपिणी ।
सामगानप्रिया सौम्या सदाशिवकुटुम्बिनी ॥ ९११

सव्यापसव्यमार्गस्था सर्वापद्विनिवारिणी ।
स्वस्था स्वभावमधुरा धीरा धीरसमर्चिता ॥ ९१७

चैतन्यार्घ्यसमाराध्या चैतन्यकुसुमप्रिया ।
सदोदिता सदातुष्टा तरुणादित्यपाटला ॥ ९२२

दक्षिणादक्षिणाराध्या दरस्मेरमुखाम्बुजा ।
कौलिनीकेवलाऽनर्घ्यकैवल्यपददायिनी ॥ ९२६

स्तोत्रप्रिया स्तुतिमती श्रुतिसंस्तुतवैभवा ।
मनस्विनी मानवती महेशी मङ्गलाकृतिः ॥ ९३३

विश्वमाता जगद्धात्री विशालाक्षी विरागिणी ।
प्रगल्भा परमोदारा परामोदा मनोमयी ॥ ९४१

व्योमकेशी विमानस्था वज्रिणी वामकेश्वरी ।
पञ्चयज्ञप्रिया पञ्चप्रेतमञ्चाधिशायिनी ॥ ९४७

पञ्चमी पञ्चभूतेशी पञ्चसङ्ख्योपचारिणी ।
शाश्वती शाश्वतैश्वर्या शर्मदा शम्भुमोहिनी ॥ ९५४

धरा धरसुता धन्या धर्मिणी धर्मवर्धिनी ।
लोकातीता गुणातीता सर्वातीता शमात्मिका ॥ ९६३

बन्धूककुसुमप्रख्या बाला लीलाविनोदिनी ।
सुमङ्गली सुखकरी सुवेषाढ्या सुवासिनी ॥ ९७०

सुवासिन्यर्चनप्रीताऽऽशोभना शुद्धमानसा ।
बिन्दुतर्पणसन्तुष्टा पूर्वजा त्रिपुराम्बिका ॥ ९७६

दशमुद्रासमाराध्या त्रिपुराश्रीवशङ्करी ।
ज्ञानमुद्रा ज्ञानगम्या ज्ञानज्ञेयस्वरूपिणी ॥ ९८१

योनिमुद्रा त्रिखण्डेशी त्रिगुणाऽम्बा त्रिकोणगा ।
अनघाऽद्भुतचारित्रा वाञ्छितार्थप्रदायिनी ॥ ९८९

अभ्यासातिशयज्ञाता षडध्वातीतरूपिणी ।
अव्याजकरुणामूर्तिरज्ञानध्वान्तदीपिका ॥ ९९३

आबालगोपविदिता सर्वानुल्लङ्घ्यशासना ।
श्रीचक्रराजनिलया श्रीमत्त्रिपुरसुन्दरी ॥ ९९७

श्रीशिवा शिवशक्त्यैक्यरूपिणी ललिताम्बिका ।
एवं श्रीललितादेव्या नाम्नां साहस्रकं जगुः ॥ १०००



LALITA-SAHASRANAMA

1—3 She is the Holy Mother, the great Queen, the Sovereign enthroned on the lion's back.

4—5 From the altar fire of Divine Consciousness has she sprung, she has sprung up to fulfil the purpose of the gods

6—7 Radiant as a thousand suns rising all at once is she—the four-armed One

8—9 The noose in her hand is woven of her love, and her flashing goad is wrought out of her anger

10—11 Her sugar-cane bow is framed out of her own mind, and out of the five subtle elements themselves are shaped her arrows

12 *And in the rose-red splendour of her* form is the whole universe bathed

13—14 Bright and fragrant with flowers—champaka, asoka and punnaga—are her locks of hair, and she wears a crown shining with rows of kuruvinda gems

15—16 And bright as *astami* moon is her forehead and like the spot in the moon is the *kasturi tilaka* thereon

17. In the radiance of her face dwells the god of love; and like archways unto his dwelling shine her eye-brows.

18. And like fish in a stream do her eyes move in the light streaming from her face.

19—20. Like a fresh-blown champak is her shapely nose and the jewels thereon outshine the stars in their splendour.

21—22. Radiant in her charm is she with a bunch of *kadamba* flowers over her ears, and the ornaments she wears in her ears are, verily, the sun and the moon.

23—24. Fairer far than a ruby mirror are her cheeks, and her lips do outshine both fresh coral and bimba fruit.

25. Like sprouts of pure knowledge shine her two rows of teeth.

26—27. Pervasive all around is the fragrance of the camphor-scented betel in her mouth, and sweeter far is the melody of her speech than the viṇa of Sarasvatī.

28. And in the splendour of her smile lies submerged the mind of Mahādev.

29. Radiant is the beauty of her chin, incomparable is its splendour.

30—32. Her neck doth shine with the *maṅgala-sūtra* fastened there by her Lord; her

beautiful arms are decked with golden bracelets, and from her gem-set necklace hangs a big pearl.

33—35. Her breasts are the price she pays for that priceless gem—the love of her Lord. They seem like the fruits which that fine creeper bears—the creeper of hair which springs from her navel; and from that creeper so well-sustained we infer she has a waist.

36. *Her waist, bending under the burden of her breasts, is supported by a belt formed by the three folds of her stomach.*

37—38. A *garment of deep red, of the colour of* saffron, covers the region of her hips; and she is adorned with a beautiful girdle of little bells set with precious stones.

39. The *beauty and the smoothness of* her thighs—they are known only to her Lord, the Conqueror of Love.

40—41. Her knees are like jewelled crowns, and her calves like the quivers of the god of love *wrought, as it were, of Indragopas.*

42—43. Her ankles are well filled, and the arch of her foot rivals the back of a tortoise.

44. The splendour of the nails on her toes dispels the darkness in the minds of those who bow down at her feet.

45—46. The radiance of those feet casts into the shade the beauty of the lotus, and with tinkling jewelled anklets are they adorned.

47 Gentle is her gait like that of the swan.

48—51. She is indeed a treasure-house of beauty, rosy-hued all over, faultless in every limb and adorned with diverse ornaments.

52—54. She rests on the lap of Śiva, her Lord; and blissful she is, for He is her own Love.

55—56. On the midmost peak of mount Meru she lives, and she is the Queen of the City of Bliss.

57—58. Of Chintāmani gems is her mansion built, and of the five Brahmās is formed the seat on which she rests.

59—61. In the midst of a wide forest of lotuses she dwells in a kadamba grove, and she is at the centre of the sea of nectar.

62—63. Her eyes are full of grace, and she doth grant us our desires.

64. Hosts of gods and saints do praise her power.

65. Under her command is an army of Śaktis intent on destroying the demon Bhaṇḍa.

66—67. She is attended by a troop of elephants under the lead of Sampatkarī and is *surrounded by millions of horses* under the command of Aśvārūḍha.

68. Fully armed she rides her own chariot Chakrarâja.

69—70. She is attended by her minister Śyāmalā in the chariot Geyachakra and she is preceded by her commander Daṇḍanāthā in the chariot Kirichakra.

71. She takes her stand at the centre of the rampart of fire constructed by Jvālā*mālinikā*.

72—73. She delights in the valour of her Saktis who are eager to destroy the armies of Bhaṇḍa, and rejoices when she sees the rising spirit of her Nityās.

74. She is indeed overjoyed with the heroism of her Bālā, who is intent on slaying the sons of Bhaṇḍa.

75—76. She is delighted when Viṣanga is slain by Śyāmalā and rejoices in the might of Vārāhī, who takes the life of Viśukra.

77—78. With a mere glance at her Lord she creates Śri Ganeśa; and when he breaks up the obstacle of the magic slab she is overjoyed.

79—80. With many a missile she counters the missiles thrown at her by Bhaṇḍa the

demon king, and from the nails of her hands leap up once again the ten Avatars of Visnu

81—82 With the fire of the great missile Pasupata she scorches to death the armies of the demon, and with the flames of the missile of Kamesvara she destroys both Bhanda and his capital Śunyaka

83 Her power is now praised by all the gods —Brahma, Visnu, Indra and others

84 And then, like a life-giving herb she revives the god of love who was burnt to death by the fire of Śiva's eye

85 Fair as a lotus her face represents the Vagbhava part of the Panchadaśī mantra

86—87 And from her throat to her waist she represents the central part of the mantra and from below her waist she represents Śakti the last part

88—89 She is the original mantra itself, and her body stands for all the three parts

90 She revels in the nectar of the mystic lotus with a thousand petals

91—92 She guards the mysteries of the Kaula doctrine, she is a woman of honour

93—96 She is the essence of the Kaula scriptures, the core of the Kaula faith, and she

is the object of Kaula worship, and resides in the Akula lotus.

97—98. She is likewise the centre of the Samaya doctrine; she doth cherish the Samaya traditions as well.

99. Her chief abode is the Mūlādhāra.

100—103. She breaks through the *Brahma-granthi* above and makes her appearance in the Manipura; and then, breaking through the *Viṣṇu-granthi*, she occupies the centre of the Ājnā-chakra.

104—106. Then again she breaks through the Rudra-granthi and reaches the lotus with a thousand petals and sends down from there streams of nectar.

107—108. Shining like a flash of lightning she establishes herself above the six chakras.

109. She longs ever more for this consummation.

110—111. Like a coiled serpent is she, and fine as the fibre of a lotus stalk.

112—113. She is Bhavānī and she is realized through meditation.

114. She is the axe which cuts down the jungle of Samsāra.

115—116. She loves whatever is auspicious, she is herself auspiciousness.

117—118	She bestows prosperity on her devotees, she loves her devotees
119—120	By devotion she is to be reached, and by devotion she is overcome
121	She dispels all fear
122—123	She is Sambhavi she is adored even by Sarasvati
124—125	She is Sarvani she give us happiness
126—127	She is Sankari she confers prosperity
128	She is of unequalled virtue
129—131	Her face is like the autumnal moon, and she has a waist that is slender and a mind full of peace
132—135	On nothing does she depend, and she is free from stain free from impurity and from all blemish
136—138	She is eternal and formless, she is never agitated
139—140	She is without qualities, and is not divisible into parts
141—143	She is ever serene, she is free from desires and free from afflictions
144—145	She is ever free she never changes
146—147	She is not diffuse, she is not dependent
148—149	She is ever pure, she is the eternal consciousness
150—151	There is no flaw in her, nor any difference
152—154	She is without a cause, without a lapse and without any limitations

155. Neither has she any superiors.

156—157. She has no passions, she destroys all *passions.*

158—159. She has no pride, she destroys all pride.

160—161. She has no cares and no egoism.

162—163. She has no illusions, she dispels all illusions.

164—165. She has no self-interest, she uproots all self-interest.

166—167. She has no sin, she destroys all sin.

168—169. She has no anger, she allays all anger.

170—171. She has no greed, she destroys all greed.

172—173. She has no doubts, she removes all doubts.

174—175. She is unborn and she puts an end to *births and deaths.*

176—179. There is no uncertainty in her, no error at all, and no difference whatever—she destroys all differences.

180—181. She is not subject to death, she conquers death.

182—183. She does no deeds, she takes no gifts.

184—185. She is peerless with her dark locks of hair.

186—187. She is imperishable, she is indestructible.

188—190. She is hard to attain, hard to approach and difficult of access.

191—192. She destroys all sorrow, she bestows all happiness.

193. To the wicked she is ever far away.

194—195. She puts an end to evil ways, she is free from evil.

196—197. She is omniscient, and she is also deeply compassionate.

198. There is none equal to her, nor is there any one superior to her.

199—200. She is all power, all auspiciousness.

201. She will lead us on to the right path.

202—203. She is the Ruler of all, she is the All.

204—207. She is the essence of all Mantras, the soul of all Yantras and the embodiment of all Tantras. She is the transcendent mind.

208—210. She is the consort of the Supreme Lord, she is the Supreme Goddess, the Goddess of prosperity.

211—214. She is the beloved of Siva, she is magnificent in form, she is the supreme object of devotion and she destroys even the most heinous of sins.

215—216. She is the greatest illusion; she is the greatest Reality.

217—218. Boundless is her energy and boundless is her delight.

219—223. She is supreme joy, su[illegible] power, supreme valour, su[illegible] and supreme wisdo[illegible]

224. Great indeed are all [illegible]

225. She is the Sovereign of the great masters of Yoga.

226—228. She is herself the greatest Tantra, the greatest Mantra and the greatest Yantra.

229—230. Sublime is her seat and intense is the sacrifice required for her worship.

231—232. She is worshipped even by the great Siva himself; and at the end of a cycle she is a witness to the cosmic dance of the great Lord.

233—234. She is the great Queen of the Conqueror of Kāma; she is the beautiful Ruler of the threefold city.

235—237. Four and sixty are the rites with which she is worshipped; four and sixty are the arts which she embodies; and more than four and sixty crores are the yoginīs who attend on her.

238—239. Her doctrine is called Manuvidyā; it is also termed Chandravidyā.

240—243. She stands at the centre of the sphere of the moon; exquisite is her form, wonderful is her smile and she wears a crescent.

244. She is the Queen of the world—of that which hath life and that which hath not.

245. Her abode is the Srī Chakra.

277—280. She also wears the garland of prosperity and has the lotus as her seat; she is then Bhagavatī, the blessed, the sister of Viṣṇu.

281. By opening and closing her eyes she creates and destroys worlds on worlds.

282—284. A thousand heads has she, a thousand faces, a thousand eyes and a thousand feet.

285—286. She is the generator of all—from Brahmā down to the worm; and it was she that ordained these castes and orders.

287—288. The Vedas are but the expression of her commands; she is indeed the Dispenser of the fruits of righteousness and sin.

289. The dust of her delicate feet doth colour and adorn the locks of hair on the head of the Śruti, as the latter prostrates before her.

290. She is indeed the priceless pearl within the shell of all scriptures.

291—293. She grants the desires of men, she is fullness itself, and is full of bliss.

294—296. She is the Ruler of the universe, the mother of all; she has neither beginning nor end.

297—298. Viṣṇu, Brahmā and Indra—they wait upon her; and of Nārāyaṇa she is the counterpart.

246—248. She is Pārvatī, her eyes are like lotuses, and she shines like a ruby.

249—250. On five lifeless deities is her seat arranged, and of five Brahmās is her form composed.

251—253. Pure consciousness is she and supreme bliss and deep understanding.

254. She is herself the meditation, the person who meditates and is likewise the object of meditation.

255. And she is beyond both good and evil

256—262. Like ourselves, she has a Viśva form in the waking state, a Taijasa form in the dreaming state and a Prājñā form in the state of deep sleep. She has also a fourth state which transcends all other states

263. She is again devoid of all such states.

264—269. She is the creator in the form of Brahmā, the protector in the form of Visnu and the destroyer in the form of Rudra.

270—273. And she causes involution as Īśvara; and as Sadāśiva she graciously starts the process of evolution again.

274. She is ever absorbed in all these five functions.

275—276. She stands at the centre of the sphere of the sun; she is Bhairavī the terrible.

277—280. She also wears the garland of prosperity and has the lotus as her seat; she is then Bhagavatī, the blessed, the sister of Viṣṇu.

281. By opening and closing her eyes she creates and destroys worlds on worlds.

282—284. A thousand heads has she, a thousand faces, a thousand eyes and a thousand feet.

285—286. She is the generator of all—from Brahmā down to the worm; and it was she that ordained these castes and orders.

287—288. The Vedas are but the expression of her commands; she is indeed the Dispenser of the fruits of righteousness and sin.

289. The dust of her delicate feet doth colour and adorn the locks of hair on the head of the Śruti, as the latter prostrates before her.

290. She is indeed the priceless pearl within the shell of all scriptures.

291—293. She grants the desires of men, she is fullness itself, and is full of bliss.

294—296. She is the Ruler of the universe, the mother of all; she has neither beginning nor end.

297—298. Viṣṇu, Brahmā and Indra—they wait upon her; and of Nārāyaṇa she is the counterpart.

299—301. Sound is her form; other name or form has she none; and the syllable Hrim is her symbol.

302—304. Modest she is, and cordial withal; she rejects nothing, she seeks nothing.

305—306. She is worshipped by Kubera himself, for she is the Queen.

307—308. Lovely she is, and her eyes are like lotuses.

309—311. She gives delight, she is full of charm, she is the essence of all things we enjoy.

312—313. She wears a girdle of tinkling bells—she is Lakṣmi herself.

314—316. Her face is like the full moon, her form is like that of Rati, and to Rati she is ever dear.

317—320. She is the Saviour, she slays the demons; but she is also like a woman passionately fond of her husband.

321—322. She is to be longed for, she is herself both Śiva and Devi.

323—326. She is fond of kadamba flowers—the Blessed one, the Root of the world, the Sea of Compassion.

327—328. She is the embodiment of all arts; art is indeed her own speech.

329—333. Lovely is she and fond of mead; she is the giver of boons, her eyes are full of grace; she is intoxicated with the offerings of the juice of dates.

334—335. She transcends the universe and can be known only through the Veda.

336—340. Her abode is on the Vindhya mountains; she is the creator of the world, she is the source of the Veda; she is the Māyā of Viṣṇu, she is the power that projects the universe.

341—342. She is the body of all creatures; and she is also the ruler of the body.

343—345. She rules the soul as well as the body; she is without increase, without decrease, and the soul ever worships her.

346—350. She is ever victorious, pure and adorable; she loves those who worship her and she abides in their speech.

351—352. Beautiful locks of hair has she, and in a circle of fire she lives.

353—354. To her devotees she is the Kalpa tree itself, and she releases the ignorant from their bonds.

355—356. She destroys all heretics and inspires men to right conduct.

357. She is like the moonlight that gives joy to those who are burnt by the triple fires of misery.

358—361. She is ever young and yet she is worshipped by ascetics; she is slender in the waist; but she can dispel the ignorance of men.

362—364 She is called Chit, she is denoted by the term Tat, she is of the nature of pure consciousness

365 And the bliss of Brahma and others is but a mere fraction of her own bliss

366—371 She is the transcendent word and is of the nature of inner consciousness, she is also the omniscient word, the supreme deity, she is then the intermediate and, finally, she takes the form of the articulate word

372 She is the swan that lives in the manasa lake of her devotee's mind

373—374 She is the very life blood of the Lord of Kama, and whatever men do—she knows it all

375 She is worshipped by the god of love, (*or* she is worshipped where the god of love doth dwell)

376 She is the essence of love, (*or* she lives where love's fullness is found)

377—378 She is the victorious One, she dwells in the Anahata chakra

379—380 She is also seated in the Ājña chakra and likewise does she live in the Brahmarandhra

381—383 By secret rites she is to be worshipped, by secret libations she is gratified, and she confers immediate grace

384—385. She witnesses all things, but she has no witnesses herself.

3863—87. She is ever accompanied by the deities of the six *angas* and she is endowed with the six good qualities in perfection.

388—390. She is ever compassionate and peerless, and she confers the bliss of Nirvāṇā.

391—392. She is in the form of the sixteen Nityās, she has a body half in common with that of Śiva.

393—394. Effulgent is she, she is effulgence itself.

395—398. Celebrated is she—the Ruler supreme, the first Cause, the Unmanifest.

399—402. She is the Manifest as well as the Unmanifest; she is all-pervading; she has various forms; she is both knowledge and ignorance.

403—404. As the moonlight gladdens the water-lilies, so does she gladden the eyes of the great Lord of Kāma; and as the sun's rays dispel the darkness of the world, so does she dispel the ignorance of her devotees.

405—406. Śiva is her herald, she is worshipped by Him.

407—408. Śiva is indeed her form, she is the dispenser of happiness.

409—410. She is the beloved of Śiva and she is ever devoted to Him.

411—412 Dear is she to all who are righteous and she is adored by them

413—415 She is the Infinite the Self illumined, she is beyond the range of our minds and speech

416—419 She is the power of consciousness, she is consciousness itself, she is likewise the energy of inanimate things, she is their inmost essence

420—423 She is the Gayatri mantra, she is also the invocation therein, she is the Deity of the sandhya worship she is worshipped by all the twice born

424—427 Her seat is the elements, she is "That", she is "Thou", she is the familiar "Ayi"

428—429 She is within the five *kosas* of man, her glory is indeed boundless

430—433 She is ever young and radiant with joy, her eyes are red and restless and her cheeks are rose red with rapture

434—435 Fragrant is her person with the scent of sandal and she loves to wear the fragrant flowers of the champak

436—437, Skilful is she and graceful in form

438—439. She is the deity Kurukulla, she is the deity that rules the Kula

440—441 She is the deity that abides in Kulakunda, she is the deity that is worshipped by the devotees of the Kaula sect

442. She is also a mother—the mother of Kumāra and Gaṇanātha.

443—447. She is blessedness, she is fullness, she is wisdom, fortitude, serenity.

448—450. She is the supreme Reality—the Luminous, the Blissful

451. She puts an end to all obstacles.

452—453 She is effulgent, she has three eyes

454—456. She is love in women, she wears a garland, she is the *hamsa* mantra.

457—462. She is the Mother dwelling on the Malaya mountain. Her face is lovely, her eyes are lotus-like and her eyebrows are fine—she is radiant with beauty.

463—467. She is the leader of the gods, she is the wife of Nilakantha; she is radiant, she is inspiring, but her form is subtle.

468—472 She is Vajreśvarī, she is Vāmadevī, she is exempt from age and change; she is also Siddheśvarī, her mantra is ever fruitful.

473—474. She is the Mother ever at hand, she is most renowned

475—484. When she abides in the Viśuddhi centre of man she possesses a rose-red complexion and has three eyes, she is armed with a club and other weapons and has a single face; she likes the offering of rice in milk, presides

over the skin, frightens the ignorant and is surrounded by Amrita and other great Śaktis—she is then termed the goddess Dākini

485—494 When she abides in the Anāhata centre she possesses a dark complexion and has two faces and shining fangs, she wears a rosary, presides over the man's blood and is attended by a company of Saktis including Kalarātri; she then loves the offering of rice mixed with ghee, grants boons to great heroes and has the form of Rākinī.

495—503. When she abides in the Manipūra centre she has three faces, she is then armed with a thunderbolt and other weapons and is surrounded by Dāmari and other Śaktis, she has a ruddy hue and presides over the flesh; she loves to have the offering of rice cooked in jaggery and bestows happiness on all devotees and has then the form of mother Lākinī

504—513. When she abides in the Svadhistāna centre she is fascinating with four faces and is armed with a trident and other weapons; she has a yellow hue and is very proud; she presides over man's fate and loves to have the offering of mead; she is then surround-

ed by Bandinī and other Saktis and longs to have the offering of curds and rice and has the form of Kākinī.

514—520. When she moves to the Mulādhāra centre she exhibits five faces and presides over the bones; she is then armed with a goad and other weapons and is served by Varadā and other deities; she loves to have the offering of boiled pulse and rice and has the the form of mother Sākinī.

521—527. When she abides in the Ajñā centre she is white in complexion and has six faces; she presides over the marrow and is attended by Hamsavatī and other deities; she then loves the offering of saffron-flavoured rice and assumes the form of Hākinī.

528—534. When she abides in the Sahasrārā centre she shines with all colours and is armed with all weapons; she presides over the vital fluid and has faces all round; she then loves to have the offerings of all kinds of food and assumes the form of mother Yākinī.

535—541. She is Svāhā, she is Svadhā; she is Avidyā, she is Buddhi; she is Śruti, she is Smriti—there is none superior to her.

542—545. She is famed for holiness, she is to be attained by holiness; and it makes for

holiness to hear of her or to praise her, she is adored even by Indra's wife—Pulomaja.

546—550 She sets us free from bondage—she, the wavy-haired, she is the divine deliberation, the divine knowledge, the universe beginning with space had its origin in her.

551—552 She cures all ills and wards off all kinds of death.

553—554 She is to be reckoned as the First,—her form transcends our thought

555—558 She destroys the sins of the Kali age, she is Katyayani, she can also put an end to the time process, she is worshipped even by Visnu

559—562 Her mouth is filled with betel, she shines like a pomegranate flower, her eyes are like those of a fawn, she is of bewitching beauty

563—564, She is the first-born of creation, and she is wedded to the Divine Dispenser of happiness.

565—566 Effulgent like the sun, she is eternally happy

567—569 She is a treasure to her devotees, she is a guide to them, and she is also the Ruler of the world

570. She is to be attained through loving-kindness and other such dispositions.

571—576. She witnesses the dissolution of the universe, she is the supreme power, the supreme end and knowledge absolute, and inactive then she is like *one who is drunk and intoxicated.*

577—578. The letters of the alphabet constitute her form and her abode is the great Kailāsa.

579. Her arms are smooth and slender like a pair of lotus stalks.

580—582. She is adorable, she is compassion itself, and her empire is wide.

583—586. She is the doctrine of the Self, the sublime doctrine, the sacred mantra—that which was once meditated upon *by the god of love.*

587—589. She is *the Sodaśākṣarī mantra*, *tripartite* is that mantra, and the Lord of Kāma is her end and aim

590. By a mere glance of her eye, millions of Lakṣmis are made to wait on her and serve her.

591—597. In the head she resides and shines like the moon; in the forehead she stays and has the colours of the rainbow, in the heart she stands and blazes like the

sun, and further down she takes the form of a triangular fire

598—600 She is Daksa's daughter, this slayer of demons, and it is she that caused the destruction of Daksa's sacrifice

601—602 *Gently move her wide eyes and a gentle smile lights up her face*

603—606 She assumes the form of a guru, and she is a treasure-house of virtue, she is the mother of speech as well as of Kumara

607—609 She rules the gods, she sits on the throne of justice, and she is also the subtle self in the heart of man

610—611 She is worshipped on all the days, from the first day to the day of the full moon, she is herself the embodiment of all the phases of the moon

612—614 She is the mistress of all the arts, she delights in the language of poesy, on either side of her stand Sarasvati and Laksmi with fans in their hands and serve her

615—618 She is the primordial energy, she transcends all measure she is the self in all beings and she is also the supreme Self

619—622 *Her form is holy, she has given birth to many millions of worlds, her shape is heavenly, she has composed the syllable* Klim

623—625. She is the Absolute, the Mysterious, and she confers absolute bliss.

626—627. She is more ancient than the Trinity, and three worlds worship her.

628—630. She has a triple form—this Queen of the gods; she is a mantra of three syllables.

631—632. *Full of heavenly fragrance is she,* and adorned with the vermilion *tilak* on her forehead.

633—636. She is Umā, the daughter of the King of *mountains; she is Gauri waited on by* the Gandharvas.

637—638. She has the universe in her womb; she herself was born of the "womb of gold".

639—641. She is the slayer of the unholy; she is the goddess that presides over speech and she can be realized through meditation.

642—644. She is the Infinite; *she bestows supreme* knowledge, she herself is in the form of supreme knowledge.

645—647. She is the One to be known through all the Vedas, she is the supreme Reality, supreme Bliss; she is worshipped through the *mantra* named after Lopāmudrā.

648—650. Many a universe is created by her in sport, but she cannot be seen, she *transcends what is seen.*

651—652. She is the knower and she has nothing else to know.

653—656. She is a yogini; she can bestow yoga on others; she is also the object of yoga and the bliss realized in yoga.

657—658. She bears the yoke of ages; she is the power of will, the power of knowledge and the power of action.

659—662. On her doth everything rest and she is the best support; she is both being and non-being, and she has an eightfold form.

663—668. She overcomes Avidyā, she directs the cosmic process; she is the One, the Infinite; she has no second, she is ever without a second.

669—672. She is the giver of food, she is the giver of wealth; she is also the Primal One, she is the symbol of the oneness of Brahman and Ātman.

673—676. Immense she is; she is the widom of the Eternal; she belongs to the Eternal.

677—678. She loves our offering, she is the language we speak.

679—680. Mighty armies she has; but being and non-being she has not.

681—683. She is easy to worship and she confers blessings; her path is both beneficent and easy.

684—686. She is the Ruler of those who rule over kings, she bestows dominion, she loves dominion.

687—689. She is gloriously compassionate; she raises her devotees to kingly seats; she is the goddess of sovereignty.

690—692. She presides over treasuries; she commands armies well-equipped in all the four arms; and she bestows imperial dominion.

693—698. She is wedded to Truth; her girdle is the sea; she is under a vow, she will quell the demons, she will subjugate the worlds and she will grant us all that we desire.

699—703. She is the creative Power; she is the absolute Sat-chit-ānanda; she is not limited by space or time; she is present in all things; she casts her spell on all.

704—707. She is Sarasvatī, she is all sciences; she is the Mother that dwells in the cave of the heart, her form is subtle.

708—709. She is free from all limitations, she is Sadāśiva's devoted wife.

710—713. She is the guardian of the sacred tradition; she is rightly interpreted and denoted by the syllable ī; she em-

bodies in herself the teaching of successive generations of teachers

714—716 She transcends the sphere of the senses, she is to be worshipped in the sphere of the sun, she is Maya, the mysterious power

717—718 She is Madhumati the ultimate step to be taken by the highest yogin, and she is also Mahi the common ground

719—722 She is the mother of Śiva's hosts and she is worshipped by the divine guhyakas, her form is tender, she is the beloved of Śiva, the great Guru

723—724 She is mistress of herself, she is the presiding deity of all Tantras

725—727. She took the form of Dakṣinamurti and was worshipped by Sanaka and other, sages; and to them she imparted the *knowledge of Śiva*

728—729 She is a spark of Divine Consciousness a spark of Divine Bliss

730—731 She is Love too and grants us what we love

732—734 She is pleased with the litany of her names, she is the mantra of Nandikesvara, she is the counterpart of Natesvara

735—737. She is the ground of this illusory universe; she is the giver of salvation, she is herself salvation.

738—739. She loves the rhythmic dance, she is the creator of harmony.

740—741. She is modesty itself, and yet she is adored by Rambhā and other celestial damsels.

742—743. She is the rain of nectar that puts out the wild fire of samsāra; and she herself is the wild fire that burns down the jungle of sin.

744—746. She is the wind that drives away the flakes of misfortune; she is the sun that lights up the gloom of old age, and she is the moon that sets up the tides of good fortune.

747—749. She is the cloud that makes the hearts of her devotees dance like peacocks with joy, she is the thunderbolt that strikes the mountain of disease and she is the axe that cuts down the tree of death.

750—753. She is the supreme Sovereign; she is Mahākāli; she is the great Devourer, she is the great Destroyer.

754—756. She is Aparnā, she is Chaṇḍikā; she is the destroyer of the demons Chaṇḍa and Muṇḍa.

757—759. She is both the Perishable and the Imperishable; she is the Ruler of all the worlds and it is she that supports the whole universe.

760—763. She can bestow on us the three objects of life, she is the goddess of affluence—the three-eyed goddess; and in her the three dispositions of Nature are in harmony.

764. She can give us both the pleasures of Paradise and the eternal happiness of Moksa.

765—768. She is pure, her complexion is of the colour of the *japā* flower; she is full of energy, full of splendour.

769—772. She is the embodiment of sacrifice; she is fond of vows; she is hard to worship, hard to resist.

773—776. She is fond of *Pāṭalī* flowers; she is the great goddess who resides on mount Meru and who loves *mandāra* flowers.

777—780. She is worshipped by warriors, she is the Virāt; she is stainless and she faces all directions.

781—785. She is the self within, the ethereal self; she gives life, she is life itself; she is worshipped even by Mārtāṇḍa Bhairava.

786—788. Her kingdom is in her minister's charge; she is the Queen of Tripura and has victorious armies at her command.

789—791. She is devoid of the three dispositions of Nature, she is both high and low; she is Truth, Knowledge and Bliss.

792—794. She is the abode of equality, she is the equal partner of Śiva and she wears a garland made of all the arts.

795—796. She is a Kāmadhuk to her devotees, she can assume any form she likes.

797—798. She is the treasure-house of all arts, she is the Art of Poesy.

799—800. She appreciates all the Rasas, she is herself a treasure-house of Rasa.

8018—03. She is full of vigour, she is the most ancient of beings; she is worthy of worship

804—805. Like a lotus in bloom is she, and lotus-like are her eyes.

806—809. She is the supreme Light, the supreme Abode; she is also the minutest atom and she is the supremest of the supreme.

810—812. She holds a noose in her hands, she cuts our bonds and breaks the enemy's spell.

813—815. She hath form, and yet she is formless, and she is satisfied even with our perishable offerings.

816—819. She is the swan that swims in the hearts of saints; she is vowed to truth, she

is herself Truth and she pervades all things.

820—825. She is the ideal wife, the soul of the Creator; she is herself the Creator, she is the Mother of the universe; her forms are manifold and the wise worship her.

826—829. She gave birth to the world, she is awe-inspiring; she is the divine commandment, she is indeed the *foundation* of all things.

830—833. Her form is manifest to all; she rules our senses, she gives us life and she is the fifty basic sounds of our speech.

834—835. She is unfettered withal, and she lives in the hearts of the wise.

836—837. She is the mother of heroes; she is the mother of the skies above.

838—840. She is the giver of salvation; she is herself the abode of salvation; she is at the root of all powers.

841—843. She knows our thoughts, she can remove this disease of earthly existence; and it was she that set in motion the wheel of samsāra.

844—847. She is the essence of the Vedas, the essence of the Śāstras, the essence of all mantras—she, the goddess with the slender waist.

848—850 Extensive is her fame and boundless is her splendour—the very letters of our language denote her form

851 She gives peace to us who are afflicted with birth, death and old age

852—853 All the Upanisads proclaim her being, *she transcends even the state of peace*

854—856 She is inscrutable, she pervades all space, she is proud of her creation

857—860 She is fond of music, she is beyond the world of illusion, she is the goal of life, the end of all sin

861—863 She is half the person of her Lord, she is not subject to the law of cause and effect, she overflows with joy in the company of her Lord, Kamesvari

864—867 She wears in her ears ornaments of burnished gold, she assumes in sport any form she pleases, she is the unborn, she is not subject to decay

868—869 Youthful and charming is she, she is also easily pleased

870—871 Easy of worship is she for those whose gaze is turned inwards, and difficult of attainment for those whose gaze is turned outwards

872—875 She is the threefold Veda, she is implicit in the threefold aim of life, she resides in the three worlds, and she is the goddess of the threefold circle

876—879 She is free from the ills of life, she *depends on none, she rejoices within* herself—she is indeed a stream of nectar.

880 And very skilful is she in rescuing men who are sunk in the mire of samsara

881—883 She loves sacrifices, she directs sacrifices and she takes the form of the sacrificer

884—886 She is the support of Dharma, she presides over riches, and it is she that causes the increase of riches and harvests

887—888. She loves the learned, she manifests herself as the learned

889—890 She causes the universe to revolve, but she also devours the universe at the end

891—893 Like coral is her complexion, but she has the powers of Viṣnu and she takes the form of Visnu

894—896. She has no origin, she is the origin of all, and she is changeless

897—899 She is the goddess of the Kaula sect, she loves the company of heroic souls and she is herself heroic

900—902. She is free from action, she is the primal sound and the realization of the Absolute

903—907 Blessed is she and wise as well, she dwells in the Bindu, she transcends all categories, she is the ultimate Reality

908 She is the 'That' and 'Thou' of the great Vedic passage

909—910 She loves the chant of the Sama Veda, she is the object of adoration in the Soma sacrifice

911—912 She is Sadasiva's devoted wife, and she is reached by both the paths—the Left as well as the Right

913—915 She wards off all dangers, she is ever self possessed and sweet by nature

916—917 She is wise, and rightly do the wise worship her

918—919 She is best worshipped with the offerings of the spirit, she loves the flowers of the spirit

920—922 She is ever sublime, ever pleased and ever rose-red like the morning sun

923—924 She is adored by both the learned and the unlearned, her tender face is ever wreathed in smiles

925—926 She is the ultimate object of Kaula worship and she confers the priceless state of ultimate bliss

927—929 She loves praise, she is worthy of praise, her glory is praised by the Vedas

930—935 Self possessed is she, and high minded as well, she is the great Queen with a benignant form, she is the mother

of the universe, the protectress of the world

936—937 Her eyes are large, and she is utterly passionless

938—940 She is supremely daring, supremely generous and supremely joyful.

941—942 She is all spirit, the skies above are but the hair of her head

943—944 She sits high in her celestial car, and the thunderbolt is the weapon she wields

945—946 She is the presiding deity of the leftward Kaula path, but she also loves the five sacrifices of the rightward Samaya path

947—948 She ever rests on a couch supported by five divine but inert forms, and yet of the fifth of these she is the consort

949—950. She rules over the five great elements, and she is worshipped with the five fold offerings

951—954 She is eternal, and eternal is her dominion, she gives eternal happiness

955—957 She is the earth on which all beings rest, she is the daughter of the mountain Himavat, supremely blessed is she

958—959 Righteous is she, and she promotes righteousness in others

960—963 She transcends all the worlds, transcends all attributes—indeed, she transcends all things, she is the soul of peace

964—967 She has the tender grace of a bandhuka blossom, she is eternally young and she delights in the sport of the universe

967—968 Most auspicious is she in herself, she makes for auspiciousness

969—971 Graceful is her attire and, being herself married, she is ever pleased with the worship of married women

972—973 Lovely is she, and ever pure of mind

974—976 She is pleased with the libations offered to the Bindu, she is the first born, the mother-goddess of the threefold city

977—978 She is worshipped through the ten *mudras* and she controls Tripurasri, the fifth of the deities of the threefold city

979—981 She is the *mudra* of knowledge, she is attained only through knowledge, but she is both knowledge and the object of knowledge

982—983 She is the *mudra* of creation as well, and she is also the presiding deity of the *mudra* which goes by the name of *Trikhanda*

984—986 She is endowed with the three qualities, she is the mother who dwells in the triangle of Śri Chakra

987—989 She is stainless, her ways are wonderful, and she gives whatever objects we desire

990—993 She can be known only through concentrated meditation, she transcends the six modes of meditation, she is the prevenient Grace, the Light that dispels the darkness of ignorance

994—995 She can be understood by all—even by a child or a cowherd, but none dare transgress her law

996—997 In the sovereign Sri Chakra she lives—this divine *Tripurasundari*

998—1000 She is the blessed Siva himself, she is indeed Siva and Sakti in one, she is Lalita the Mother

Thus did they sing the thousand names of the Goddess Lalita

NOTES

N B—The numbers in these Notes refer to the order of the names in the *Sahasranāma*

3 The expression Simhāsaneśvarī means not only that the Devī is seated on a throne but also that the lion is her vāhana. The lion plays an important part in Chandi's fight against Mahisasura

7. The Devī has three forms—sthūla (physical), sūksma (subtle) and parā (supreme). The description of the physical form begins with this name

11. The Tanmātras (subtle elements) are· sound, touch, smell, form and taste.

25. Pure knowledge—the reference is to the Sodaśāksari mantra Her teeth resemble the sixteen syllables of the mantra.

27. The vīnā of Sarasvatī is called Kacchapī

41. Indragopas are insects which are deep red in colour

52 After describing the physical form of the Goddess the poet now proceeds to describe her abode.

55 The mountain Meru is said to have four peaks Three of them are occupied by Brahmā, Visnu and Śiva In the middle is the fourth peak, it is four hundred yojanas in height This is occupied by the Devī

56 Śrīmannagara is also explained as Śrī-chakra

57 Chintāmani is said to be a gem which yields all objects of desire The Devi's palace *is built of these gems*

58 The five Brahmās are Brahmā, Visnu, Rudra, Īsvara and Sadasiva The first four are said to form *the four legs of the Devi's couch and the fifth the* counterpane on it

59 The 'lotus forest' may also have reference to the sahasrara—the thousand-petalled lotus, supposed to *be the seat of Śiva and Śakti in the head of man*

60 Similarly the 'ocean of nectar' may have reference to the moon in the pericarp of sahasrāra.

65 From here the author begins to refer to the details of the *Devi's fight with Bhandāsura* The commentator points out that the fight is only an allegory. Bhanda is the Jīva steeped in ajñana and Lalitā is the Ātman and Śaktis are the inherent powers of the soul

66 Sampatkarī is the Śakti who was at the head of the elephants in the army

The elephants are supposed to stand for the sense-objects

67. Aśvārudha is the Śakti who was at the head of the horse in the army. Horses are supposed to represent the senses

68 *Chakraraja is a kind of chariot mentioned in* the Lalitopakhyāna It may also be taken to mean the Śri Chakra

69. Geyachakra is another kind of chariot, and Mantriṇī is another name for Śyāmalā.

70. Kirichakra, as its name indicates, is a chariot in the form of a boar, and Daṇḍanāthā is another name for Vārāhī.

71. Jvālāmālinikā is a Śakti who was ordered by the Devī to construct a fortress of fire, a hundred yojanas in circumference and thirty yojanas in height. The Devī's army was stationed afterwards in this fortress.

73. Nityās are the fifteen deities who preside over the fifteen days of the bright fortnight (śukla pakṣa) of the month. They destroyed the fifteen leaders of the armies of Bhaṇḍa.

74. Bālā is the nine-year old daughter of Lalitā; she distinguished herself in the battle by killing the sons of Bhaṇḍa who were thirty in number.

75-76. Viṣanga and Viśukra are the brothers of Bhaṇḍa. According to the Lalitopākhyānā, Bhaṇḍa himself created them out of his right and left shoulders. The commentator says that the sons of Bhaṇḍa stand for the impurities of the fettered soul. Viṣanga stands for its worldliness and Viśukra for its egoism.

77. The Lalitopākhyāna says that in the course of the fight, when the Devī heard that her armies were fettered by the magical yantras of the Asuras, she looked at the face of her Lord and smiled, and from that smile arose a god with the head of an elephant.

78 Vighna-yantra was a magic figure inscribed on a slab which was thrown by Visukra on the army of the Devi It was broken to pieces by Ganesa

80 In the fight with the Devi, Bhanda threw upon her army a missile called Sarvasurāstra and from this sprang up all the old Asuras like Ravana and Hiranyakasipu whom Visnu had vanquished through his Avatars To counteract this missile the Devi created out of her own fingers' ends the Avatars of Visnu again.

81 It is said that *Mahāpasupata is different from* Pasupata The former mantra belongs to Śadasiva, the latter to Śiva.

82 The weapon of Kamesvara is even more powerful than Mahāpasupata *Śūnyaka is the capital of* Bhanda *"Samika" is another reading*

83. After the fight was over all the gods headed by Brahmā and Visnu waited on the Devi and praised her

84 *When the gods prayed to Lalitā for the life of* Manmatha, the god of love and the husband of Ratī, she was pleased to revive him

85. Now the author proceeds to describe the sūksma (subtle) form of the Devi *The subtle form is made* up of the Panchadasaksari mantra More subtle than that is the Kama kala-bija, and the most subtle is the *Kundalini sakti The Panchadasaksari mantra consists* of three kutas or sections—Vagbhava-kuta, Kāma-rajakūta or Madhya-kuta and Śakti kūta. The first is a

group of five syllables, the second of six syllables and the third of four syllables The Devi's face represents the Vagbhava-kūta, her trunk the Madhyakūta and her body below the waist the Sakti kūta

89 The commentator says that there is also a hidden meaning in this name The word *mūla* means the subtler form of the Devī, namely, the Kama-kalā The three divisions are the three parts of Kāma kalā. See Introduction for the explanation of Kama-kala.

90 After describing the sukṣma (subtle) and the sūksmatara (more subtle) forms of the Devī, the author next proceeds to describe the sūksmatama (most subtle) form *viz*, that of Kūndalinī in mūladhāra in man The Kundalinī sakti which lies coiled like a serpent in mūlādhāra is roused by yogic exercises Then it goes up and piercing the six chakras—mūlādhāra, svādhiṣtāna, manipura, anāhata, visuddhi and ajñā—reaches the sahasrāra in the head and from there causes streams of nectar to flow through the whole system. The whole process is referred to in the names that follow—Nos 99—111

91 For Kaula doctrines, see Introduction

96. Akula is the name given to the thousand-petalled lotus at the bottom of susumnā nādi, below mūlādhāra. This lotus is said to be *red*, whereas the thousand-petalled lotus called sahasrāra at the top of susumnā in the head is said to be *white*

97. For Samaya doctrines, see Introduction

99 For the chakras and the grandhis mentioned in the names 99-111 see Introduction.

109. Āsakti here means the union of Śiva and Śakti.

132. The commentator points out that nirādhārā may also mean nirādhāra worship. Even internal worship is of two kinds—sādhāra and nirādhāra. The former is meditation on a mental image or a mantra, and the latter is simply the absorption of the mind in the Devī. The object of the nirādhāra worship is indicated in the *names 133 to 198 by assertions, negations and the* elimination of attributes.

199. From this name the author sets forth the saguṇa form of the Devī.

207. It is said that there are eight centres from the centre of the eyebrows to the Brahma-randhra. Manonmanī is the eighth centre just below the Brahma-randhra. It is so called because there the mind is transcended.

238. Śrīvidyā is of twelve kinds according to the twelve famous Upāsakas of it—Manu, Chandra, Kubera, Lopāmudrā, Manmatha, Agastya, Agni, Sūrya, Indra, Skanda, Śiva and Dūrvāsa.

240. Chandra-*maṇḍala here means the pericarp of* the sahasrāra.

245. For Chakra-rāja or Śrī Chakra, see Introduction.

249. The five Brahmās who form the Devī's couch are described as 'pretas' because without Śakti they are inactive and powerless. Compare with this the first verse in *Saundaryalaharī**—which says, "Only when united with Śakti is Śiva able to create, otherwise the god is unable even to stir."

* *Saundaryalaharī* is a stotra in praise of the Devī by Sankara Bhagavatpada.

256 In the names 256—263 the author points out that the Devi, like the Jiva, has different forms in the waking, dreaming, sleeping and the *turiya* states At the same time, she is also devoid of all such states According to the Vedanta, the Jiva has in these states the forms called vaikhanasa, taijasa, prajña, ātma respectively, and the Supreme Spirit has the forms called Virat, Hiranyagarbha, Isvara and Brahman respectively

264 In the names 264—274 the author describes the five functions of the Devi in her capacity as Iśvara controlling Maya—*viz*, creation, protection, destruction, absorption and resumption The mention of the last two is characteristic of Saiva and Śakta philosophies

280 The tradition that the Devi is the sister of Visnu is very old The statement occurs in Arjuna's hymn to Durga on the field of Kuruksetra

282—284 These names are, of course, reminiscent of the opening words of the Puruṣa sukta

301 The syllable *hrim* is interpreted to mean creation, preservation and destruction

305 Rājaraja is Kubera, But the word may also mean an emperor

322 Kamakala—Kama here stands for both Kamesvara and Kamesvari, and kala means manifestation.

330 Kadambari in this name and Varunī in No 333 should be taken as wine offered to the Devi by the Kaula devotees

336 The tradition that the Devi resides in the Vindhya mountains is again very old It is mentioned in the Mahabharata hymns to Durga

341 The terms kṣetra and ksetrajña are familiar to us from their use in the Bhagavad Gita Chap XIII

345 Ksetrapala is jiva

354 Pasu is a technical term for the soul in bondage and pasa denotes the bonds

365 The grades of ananda beginning with manus ānanda and ending with Brahmananda are given in a well known passage in the Ananda valli of the Taittiriya Upanisad

366 The names para, pasyanti, madhyama and vaikhari which occur in Nos 366 371 are technical terms for the four stages of Vak (speech) according to Śakta philosophy

375—379 The terms kama in 375 purna in 376, jalandhara in 378 and odhyana in 379—refer to mula dhara anahata visuddhi and ajña chakras respectively

386 The six angas are—heart, head hair, eyes armour and weapons Or we may take angas to mean the well known six Vedangas The six good qualities are—prosperity, righteousness, fame riches, wisdom and detachment

391 The sixteen Nityas are (1) Kamesvari (2) Bhagamalini, (3) Nityaklinna, (4) Bherunda, (5) Vahnivasini (6) Mahavajresvari (7) Śivaduti (8) Tvarita (9) Kulasundari, (10) Nitya, (11) Nila patakini, (12) Vijaya, (13) Sarvamangala, (14) Jvalamalini, (15) Chitra, (16) Tripurasundari

392. The reference is to the Ardha-nārīśvara form.

397—398. Mūlaprakriti and Avyakta—both indicate, according to the Sānkhya system, Primal Nature, from which are derived Mahat, Ahankāra, etc.

405. In the *Devī-māhātmyam* we read that Śiva was sent as a messenger by the Devī. Hence she is called here Śivadūtī.

417. Cf. the famous verse in the *Devi-māhātmyam*:—yā devī sarvabhūteṣu cetanetyabhidīyate.

424. In the Śākta system the tattvas are thirty-six in number from Prithivī (earth) to Śiva.

425—427. The commentator Bhāskararāyā divides *tattvamayī* here into three names—tat + tvam + ayī, Ayī is the familiar expression used in addressing a friend. Bhatta Nārāyaṇa, another commentator, more naturally takes *tattvamayī* as one name.

428. The five kośas in man according to the Vedānta philosophy are *annamaya, prāṇamaya, manomaya, vijñānamaya* and *ānandamaya.*

438. Kurukullā is the name of the deity that presides over a well, called *vimarśamaya,* in Śrīpura.

439. Kula is a technical name given to the triad—the measurer, the act of measuring and the object measured.

440. Kulakuṇḍa is mūlādhāra which is one of the abodes of the Goddess.

441. Bhāskararāya says that there are three modes in the worship of the Devī—samaya, miśra and kaula.

See Introduction for the doctrinal and other differences between samaya-marga and kaula-marga

453 The three eyes of the Devi are said to be the sun the moon and fire

454 Note that lolakṣi kama-rupini is taken here as one word

468 Vajresvari is one of the guardian deities of Śri chakra

469 Vamadeva is Śiva Hence his wife is called Vamadevi

471 Siddhas are the demigods who possess superhuman powers called siddhis

475—534 In this list of names the author identifies the Devi with the seven yoginis who preside over the seven chakras in man He gives their names, their *functions, their forms, their weapons, their attendants* and the offerings they like The following are the chakras and their yoginis in the order in which they are mentioned in the text:—

(1) Visuddhi—Dakini
(2) Anahata—Rākini
(3) Manipura—Lakini
(4) Svadhistana—Kakini
(5) Muladhara—Sākini
(6) Ajña—Hakini
(7) Sahasrara—Yakini

535—536 The word svaha is used when the gods are invoked to come and receive their offerings The word svadhā is used when the Pitris are invoked

545 Pulomaja, the daughter of Rishi Puloma, is the wife of Indra When Indra lost his kingdom and was an exile his wife worshipped the Devī and got him restored

548 Vimarsa is a technical term in Śakta philosophy to denote the inherent power of vibration in Parama Śiva which gives rise to creation, and prakasa is the term which denotes the other aspect of Śiva—namely, that of self illumining thought. The Vimarsa sakti not only creates but also destroys the time process That is why the Devi is called kala hantri in No 577.

564 Mridani is the wife of Mrida, that is, Śiva. Mrida means the giver of happiness.

570 The vasanas referred to are (1) loving-kindness towards friends, (2) compassion towards the afflicted, (3) complacency towards the good, and (4) indifference towards the evil

577 Mătrikas are the letters of the alphabet They are fifty one in number and are supposed to be of different colours As all mantras and sastras are formed out of these, the Devi is identified with them She is also supposed to wear a garland of letters One of the aspects (called Kailasa-prastara) of Śri chakra is to identify the various parts of it with the fifty one letters of the alphabet

587 The sixteen syllabled mantra is got by adding one syllable (Śrim) to the fifteen syllabled mantra Like the fourth pada of the Gayatri it is taught by the Guru only to very advanced upasakas

588 The reference is to the three kutas of the Panchadasaksari mantra

589 Kama here means Paramasiva and koti means aim or goal

591—592 The Devi is supposed to reside in the Brahma randhra in the head The pericarp of the sahasrara lotus' below Brahma randhra is like the moon There is also a veiled reference here to the third kuta of the Panchadasi *vidya*

593—594 The Devi resides in the forehead in the form of the bindu of the syllable *hrim*

595—596 In the heart where she is contemplated she has the form of the sun as anahata which is near the heart, forms part of the solar region in the body This is a reference to the second kuta of the Panchadasi-vidya The chakras in the human body are grouped thus —

(1) muladhara and svadhistana—fire
(2) manipura and anahata—sun
(3) Visuddhi and ajña—moon
(4) sahasrara—the higher moon

600 The legend of Daksa s sacrifice has many forms The substance of it is that Daksa one of the Prajapatis wanted to perform a sacrifice, from which Śiva was to be excluded Thereupon Uma the wife of Śiva (and the daughter of Daksa in her former birth) instigated her husband to display his power and assert himself Accordingly Śiva went to the sacrifice with a host of his followers, broke up the sacrifice and injured the gods assembled

605. 'Go' in Sanskrit has many meanings. It is best to take the word here to mean 'speech'.

610. The Devī has to be worshipped, according to the Tantras, on the fifteen days of the bright fortnight (Śukla pakṣa) in the form of Nityā deities—beginning with Kāmesvarī and ending with Chitrā.

622. *Klim* is the Kāmarāja-bīja.

626. Tri-purā—Older than the Trimūrti. Being the Parā Śakti, she is prior to the Trimūrti.

628. She has three qualities—sattva, rajas and tamas—and also three colours—white, red and dark. Or we may take the three forms to be Icchā-śakti, Jñāna-śakti and Kriyā-śakti (see No. 658).

630. The three syllables here mean the three groups of syllables in the Panchadaśī mantra.

639. Notice the name here is avara-dā—one who slays the wicked Asuras.

647. Lopâmudrā is the wife of Agastya. The Panchadaśī mantra is also called Lopāmudrā mantra (See Note on No. 238).

662. It is best to take the eight forms here as the earth, water, fire, air, ether, mind, intellect and egoism, as in the Bhagavad Gītā VII. 4.

663. Ajā (the unborn) is avidyā, and the Devī is the conqueror of avidyā.

667. Nos. 667, 668, 672 and 735 show the Advaiti has is of the Sahasranāma.

683. Note that Śobhanā-sulabhā-gatih is here taken as one compound to avoid the repetition of No. 462.

691. The chaturanga of an army in ancient India consisted of the cavalry, elephant force, chariots and infantry.

711—712. The expression sādhvī is divided here into sādhu+ī, so as to avoid the repetition of No. 128. Hence we have two names. The first one—sādhu—means *ucitam* or proper. The meaning is that the Devī is properly interpreted as the Power that dispels ajñāna. The second one, viz., ī is the fourth letter of the alphabet, ī with the bindu becomes *īm* which symbolizes Kāma-kalā. For the explanation of Kāma-kalā see *Introduction*.

714. Kula here means the senses.

717. Madhumati is the name given to the highest plane which the most advanced yogin has to cross. The Devī is here identified with that plane.

722. Gurupriyā—Śiva is the guru of the world and the Devī is his beloved.

725—727. The reference here is to the story that Śiva once took the form of the sixteen-year-old Dakṣiṇāmūrti and by his very silence imparted the highest knowledge to Sanaka and other Riṣis. The Devī is here identified with that Guru. It is to be noted that Dakṣināmūrti is the Riṣi of the followers of Dakṣiṇāchāra among the Śāktas.

733. Nandi or Nandikeśvara is the chief attendant of Śiva. Nateśvara in the next name is Śiva himself.

735. Notice that, by calling the world mithyā, the author subscribes himself to the Māya-vada of Śankara.

754. Pārvatī, the daughter of Himavat, was called aparnā because, when she was making tapas for obtaining Śiva, she abstained from taking even a leaf (parna) as food

755 Chandikā was the form that the Devi took for killing Mahisasura, as narrated in the Markandeya Purāna

756 It is narrated in the Mārkandeya Purana that when Kāli killed the two Asuras—Chanda and Munda, Chandika was pleased and conferred on her the title of Chamunda.

766 Japa flower is the so-called china rose

773 Patali is the pale red trumpet flower

776 Mandāra is the flower of the coral tree—one of the five trees in Indra's Paradise

785 Mārtānda-bhairava is one of the eight Bhairava forms of Śiva.

786 Lalita Devi's mantrini is Syamalambā according to the Lalitopākhyāna

790 Parā and Apara are the unconditioned and the conditioned forms respectively of Brahman

793. She is the abode of equality—the equality of Śiva and Śakti

795. Kāmadhuk is the well known celestial cow which yields whatever one desires.

799. Rasa in literature means idealized emotion. There are nine rasas beginning with śringāra according to Sanskrit writers on aesthetics.

840. The mūla-vigraha is the Rāja-rājeśvarī śakti which is the source of all other Śaktis.

860. The name here is akāntā=aka (sin)+anta (end).

873. The three Vargas are dharma, artha and kāma.

875. Tripuramālinī is the goddess of the Antardaśāra chakra which is one of the parts of Śrī Chakra.

895. Yoni-nilayā may also be interpreted as 'one ho dwells in the triangle of Śrī Chakra'.

897. Kula here means the Kaula cult.

898. Vīra here may be a technical term. The Tantra divides all men into three classes—paśu (animal), vīra (heroic), divya (divine), according to the three predominant qualities—Tamas, Rajas and Sattva.

905. The reference here is to the Bindu (called Sarvānandamaya) in Śrī Chakra.

906. The tattvas or categories are twenty-five in number according to the Sānkhya system, and thirty-six according to the Śaiva and Śākta systems. (See Introduction).

908. The reference here is to the famous Mahāvākya Tat-tvam-asi (That thou art) in the Chāndogya Upaniṣad.

912. Notice that the Devī is represented here as favouring both the Samaya and the Kaula forms of the worship of the Goddess.

918—919. Notice how the author spiritualizes the Śākta worship in these two names.

925. Kaulinī-kevalā is taken as one name to avoid the repetition of No. *94*.

947. The five 'pretas' are the same Brahmās as are mentioned in No. 58. They are represented here as dead, because without the Devī they are absolutely powerless.

948. The fifth of these gods is Sadāśiva.

950. The five offerings are gandha (sandal), puṣpa (flowers), dhūpa (incense), dīpa (light), and naivedya (food).

964. Bandhūka is a red flower. The Devī, being the Vimarśa Śakti, is always imagined to be of rosy or red colour.

971. This name may mean either that the Devī is pleased with the worship performed by married women or that she is pleased with the worship of married women (as representatives of the Goddess) by others,

972. Notice that the name here aśobhanā means ever beautiful.

974. The commentator says that the offerings in the Bindu (called Sarvānandamaya) in Śrī Chakra should be milk by Brahmans, ghee by Kṣatriyas, honey by Vaiśyas and *mead* by Śūdras.

977. Mudrās are ritual gestures by means of the fingers of the hands. There are ten recognized mudrās.

Three of them are mentioned in the text—*jñāna-mudrā, yoni-mudrā* and, *trikhaṇḍa-mūdrā.*

978. Tripurāśrī is the deity that presides over the fifth chakra in Śri Chakra.

991. The six 'adhvas' referred to are:—

(1) pada (words), (2) bhuvana (worlds), (3) varṇa (letters), (4) tattva (categories), (5) kalā (parts) and (6) mantra (mantras).

And it is said that, of these, words, letters and mantras belong to Śakti as Vimarśa; and that worlds, categories and parts belong to Śiva as Prakāśa.

998—999. These two names indicate the absolute equality and identity of Śiva and Śakti.

1000. Lalitāmbika—this is the last name.

They—the goddesses of speech, who had been commanded by the Devī to sing the Sahasranāma.

—

॥ श्रीः ॥

॥ श्रीललितासहस्रनामावलिः ॥

ओं श्रीमात्रे नमः
,, श्रीमहाराज्ञ्यै
श्रीमत्सिंहासनेश्वर्यै
चिदग्निकुण्डसम्भूतायै
देवकार्यसमुद्यतायै
उद्यद्भानुसहस्राभायै
चतुर्बाहुसमन्वितायै
रागस्वरूपपाशाढ्यायै
क्रोधाकाराङ्कुशोज्ज्वलायै
मनोरूपेक्षुकोदण्डायै १०
पञ्चतन्मात्रसायकायै
निजारुणप्रभापूरमज्ज-
ब्रह्माण्डमण्डलायै
चम्पकाशोकपुन्नागसौग-
न्धिकलसत्कचायै
कुरुविन्दमणिश्रेणी-
कनत्कोटीरमण्डितायै
अष्टमीचन्द्रविभ्राजदलि-
कस्थल शोभितायै
मुखचन्द्रकलङ्काभमृगनाभि-
विशेषकायै

ओं वदनस्मरमाङ्गल्यगृह-
तोरणचिल्लिकायै नमः
वक्त्रलक्ष्मीपरीवाहचल-
न्मीनाभलोचनायै
नवचम्पकपुष्पाभनासा-
दण्डविराजितायै
ताराकान्तितिरस्कारिनासा-
भरणभासुरायै २०
कदम्बमञ्जरीक्लृप्तकर्णपूर-
मनोहरायै
ताटङ्कयुगलीभूततपनोडुप-
मण्डलायै
पद्मरागशिलादर्शपरिभावि-
कपोलभुवे
नवविद्रुमबिम्बश्रीन्यक्कारि-
दशनच्छदायै
शुद्धविद्याङ्कुराकारद्विजपङ्क्ति-
द्वयोज्ज्वलायै
कर्पूरवीटिकामोदसमाकर्ष-
द्दिगन्तरायै
निजसल्लापमाधुर्यविनिर्भ -
र्त्सितकच्छप्यै

ओं मन्दस्मितप्रभापूरमज्जत्कामेशमानसायै नमः
अनाकलितसादृश्यचुबुकश्रीविराजितायै
कामेशबद्धमाङ्गल्यसूत्रशोभितकन्धरायै ३०
कनकाङ्गदकेयूरकमनीयभुजान्वितायै
रत्नग्रैवेयचिन्ताकलोलमुक्ताफलान्वितायै
कामेश्वरप्रेमरत्नमणिप्रतिपणस्तन्यै
नाभ्यालवालरोमालिलताफलकुचद्वय्यै
लक्ष्यरोमलताधारतासमुन्नेयमध्यमायै
स्तनभारदलन्मध्यपट्टबन्धवलित्रयायै
अरुणारुणकौसुम्भवस्त्रभास्वत्कटीतट्यै
रत्नकिङ्किणिकारम्यरशनादामभूषितायै

ओं कामेशज्ञातसौभाग्यमार्दवोरुद्वयान्वितायै नमः
माणिक्यमकुटाकारजानुद्वयविराजितायै ४०
इन्द्रगोपपरिक्षिप्तस्मरतूणाभजङ्घिकायै
गूढगुल्फायै
कूर्मपृष्ठजयिष्णुप्रपदान्वितायै
नखदीधितिसंछन्ननमज्जनतमोगुणायै
पदद्वयप्रभाजालपराकृतसरोरुहायै
शिञ्जानमणिमञ्जीरमण्डितश्रीपदाम्बुजायै
मरालीमन्दगमनायै
महालावण्यशेवधये
सर्वारुणायै
अनवद्याङ्ग्यै ५०
सर्वाभरणभूषितायै
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शिवायै

ओं स्वाधीनवल्लभायै नमः
सुमेरुमध्यशृङ्गस्थायै
श्रीमन्नगरनायिकायै
चिन्तामणिगृहान्तःस्थायै
पञ्चब्रह्मासनस्थितायै
महापद्माटवीसंस्थायै
कदम्बवनवासिन्यै ६०
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मानात्मवैभवायै
भण्डासुरवधोद्युक्तशक्ति-
सेनासमन्वितायै
सम्पत्करीसमारूढ-
सिन्धुरव्रजसेवितायै
अश्वारूढाधिष्ठिताश्वकोटि-
कोटिभिरावृतायै
चक्रराजरथारूढसर्वा-
युधपरिष्कृतायै
गेयचक्ररथारूढमन्त्रिणी-
परिसेवितायै

ओं किरिचक्ररथारूढदण्ड-
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वह्निप्राकारमध्यगायै
भण्डसैन्यवधोद्युक्त-
शक्तिविक्रमहर्षितायै
नित्यापराक्रमाटोप-
निरीक्षणसमुत्सुकायै
भण्डपुत्रवधोद्युक्तबाला-
विक्रमनन्दितायै
मन्त्रिण्यम्बाविर-
चितविषङ्गवधतोषितायै
विशुक्रप्राणहरणवाराही-
वीर्यनन्दितायै
कामेश्वरमुखालोककल्पित-
श्रीगणेश्वरायै
महागणेशनिर्भिन्नविघ्नयन्त्र-
प्रहर्षितायै
भण्डासुरेन्द्रनिर्मुक्तशस्त्रप्रत्य-
स्त्रवर्षिण्यै
कराङ्गुलिनखोत्पन्ननारायण-
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ओं महापाशुपतास्त्राग्निनिर्दग्धा-
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भण्डासुरशून्यकायै
ब्रह्मोपेन्द्रमहेन्द्रादिदेव-
संस्तुतवैभवायै
हरनेत्राग्निसन्दग्धकामसं-
जीवनौषध्यै
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कण्ठाधःकटिपर्यन्तमध्यकूट-
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शक्तिकूटैकतापन्नकट्यधो-
भागधारिण्यै
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कौलिन्यै
कुलयोगिन्यै

ओं अकुलायै नमः
समयान्तःस्थायै
समयाचारतत्परायै
मूलाधारैकनिलयायै
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आज्ञाचक्रान्तरालस्थायै
रुद्रग्रन्थिविभेदिन्यै
सहस्राराम्बुजारूढायै
सुधासाराभिवर्षिण्यै
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भद्रप्रियायै
भद्रमूर्त्यै
भक्तसौभाग्यदायिन्यै

ओं भक्तिप्रियायै नमः
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शाम्भव्यै
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शर्वाण्यै
शर्मदायिन्यै
शाङ्कर्यै
श्रीकर्यै
साध्व्यै
शरच्चन्द्रनिभाननायै
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निरञ्जनायै
निर्लेपायै
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नित्यायै
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निराकुलायै
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ओं निष्कलायै नमः
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ओं निर्मोहायै नमः
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ममताहन्त्र्यै
निष्पापायै
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निर्लोभायै १७०
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संशयघ्न्यै
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भवनाशिन्यै
निर्विकल्पायै
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भेदनाशिन्यै
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ओं निस्तुलायै नमः
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दुष्टदूरायै
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दोषवर्जितायै
सर्वज्ञायै
सान्द्रकरुणायै
समानाधिकवर्जितायै
सर्वशक्तिमय्यै
सर्वमङ्गलायै २००
सद्गतिप्रदायै

ओं मनोन्मन्यै नमः
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महादेव्यै
महालक्ष्म्यै २१०
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महारूपायै
महापूज्यायै
महापातकनाशिन्यै
महामायायै
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महाबुद्ध्यै
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महायोगेश्वरेश्वर्यै
महातन्त्रायै
महामन्त्रायै
महायन्त्रायै

ओं महासनायै नमः
महायागक्रमाराध्यायै २३०
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महेश्वरमहाकल्पमहा-
ताण्डवसाक्षिण्यै
महाकामेशमहिष्यै
महात्रिपुरसुन्दर्यै
चतुःषष्ट्युपचाराढ्यायै
चतुःषष्टिकलामय्यै
महाचतुःषष्टिकोटियोगिनी-
गणसेवितायै
मनुविद्यायै
चन्द्रविद्यायै
चन्द्रमण्डलमध्यगायै २४०
चारुरूपायै
चारुहासायै
चारुचन्द्रकलाधरायै
चराचरजगन्नाथायै
चक्रराजनिकेतनायै
पार्वत्यै
पद्मनयनायै
पद्मरागसमप्रभायै

ओं पञ्चप्रेतासनासीनायै नमः
पञ्चब्रह्मस्वरूपिण्यै २५०
चिन्मय्यै
परमानन्दायै
विज्ञानघनरूपिण्यै
ध्यानध्यातृध्येयरूपायै
धर्माधर्मविवर्जितायै
विश्वरूपायै
जागरिण्यै
स्वपन्त्यै
तैजसात्मिकायै
सुप्तायै २६०
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तुर्यायै
सर्वावस्थाविवर्जितायै
सृष्टिकर्त्र्यै
ब्रह्मरूपायै
गोप्त्र्यै
गोविन्दरूपिण्यै
संहारिण्यै
रुद्ररूपायै
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ओं ईश्वर्यै नमः
सदाशिवायै
अनुग्रहदायै
पञ्चकृत्यपरायणायै
भानुमण्डलमध्यस्थायै
भैरव्यै
भगमालिन्यै
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भुवनावल्यै
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सहस्राक्ष्यै
सहस्रपदे
आब्रह्मकीटजनन्यै
वर्णाश्रमविधायिन्यै
निजाज्ञारूपनिगमायै
पुण्यापुण्यफलप्रदायै
श्रुतिसीमन्तसिन्दूरीकृत-
पादाब्जधूलिकायै
सकलागमसंन्दोहशुक्तिसं-
पुटमौक्तिकायै २९०

ओं पुरुषार्थप्रदायै नमः
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भोगिन्यै
भुवनेश्वर्यै
अम्बिकायै
अनादिनिधनायै
हरिब्रह्मेन्द्रसेवितायै
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हृद्यायै
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राजराजार्चितायै
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राजीवलोचनायै
रञ्जन्यै
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ओं रमायै नमः
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रतिरूपायै
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रामायै
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कदम्बकुसुमप्रियायै
कल्याण्यै
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करुणारससागरायै
कलावत्यै
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कान्तायै
कादम्बरीप्रियायै ३३०
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वामनयनायै
वारुणीमदविह्वलायै
विश्वाधिकायै

ओं वेदवेद्यायै नमः
विन्ध्याचलनिवासिन्यै
विधात्र्यै
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क्षेत्रेश्यै
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क्षयवृद्धिविनिर्मुक्तायै
क्षेत्रपालसमर्चितायै
विजयायै
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वन्द्यायै
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पशुपाशविमोचिन्यै
संहृताशेषपाषण्डायै
सदाचारप्रवर्तिकायै

ओं तापत्रयाग्निसन्तप्तसमा-
ह्लादनचन्द्रिकायै नमः
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स्वात्मानन्दलवीभूत-
ब्रह्माद्यानन्दसन्तत्यै
परायै
प्रत्यक्चितीरूपायै
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ओं जयायै नमः
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ओड्याणपीठनिलयायै
बिन्दुमण्डलवासिन्यै
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रहस्तर्पणतर्पितायै
सद्यःप्रसादिन्यै
विश्वसाक्षिण्यै
साक्षिवर्जितायै
षडङ्गदेवतायुक्तायै
षाड्गुण्यपरिपूरितायै
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ओं व्यक्ताव्यक्तस्वरूपिण्यै नमः
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दाह्लादकौमुद्यै
भक्तहार्दतमोभेदभानुम-
द्भानुसन्तत्यै
शिवदूत्यै
शिवाराध्यायै
शिवमूर्त्यै
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ओं जडात्मिकायै नमः
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*तस्मै
तुभ्यं
अय्यै
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निःसीममहिम्ने
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चाम्पेयकुसुमप्रियायै
कुशलायै
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ओं कौलमार्गतत्परसेवितायै नमः
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मात्रे
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शोभनायै

*"तत्त्वमयी" इत्यत्र तत, त्वं, अयी इति त्रिधा विभज्य तस्मै नमः, तुभ्य नमः, अय्यै नमः इति भाष्यकारैः व्यख्यातम्।

ओं सुरनायिकायै नमः
कालकण्ठ्यै
कान्तिमत्यै
क्षोभिण्यै
सूक्ष्मरूपिण्यै
वज्रेश्वर्यै
वामदेव्यै
वयोऽवस्थाविवर्जितायै ४७०
सिद्धेश्वर्यै
सिद्धविद्यायै
सिद्धमात्रे
यशस्विन्यै
विशुद्धिचक्रनिलयायै
आरक्तवर्णायै
त्रिलोचनायै
खट्वाङ्गादिप्रहरणायै
वदनैकसमन्वितायै
पायसान्नप्रियायै ४८०
त्वक्स्थायै
पशुलोकभयङ्कर्यै
अमृतादिमहाशक्तिसंवृतायै
डाकिनीश्वर्यै

ओं अनाहताब्जनिलयायै नमः
श्यामाभायै
वदनद्वयायै
दंष्ट्रोज्ज्वलायै
अक्षमालादिधरायै
रुधिरसंस्थितायै ४९०
कालरात्र्यादिशक्त्यौघवृतायै
स्निग्धौदनप्रियायै
महावीरेन्द्रवरदायै
राकिण्यम्बास्वरूपिण्यै
मणिपूराब्जनिलयायै
वदनत्रयसंयुतायै
वज्रादिकायुधोपेतायै
डामर्यादिभिरावृतायै
रक्तवर्णायै
मासनिष्ठायै ५००
गुडान्नप्रीतमानसायै
समस्तभक्तसुखदायै
लाकिन्यम्बास्वरूपिण्यै
स्वाधिष्ठानाम्बुजगतायै
चतुर्वक्त्रमनोहरायै
शूलाद्यायुधसम्पन्नायै

ॐ पीतवर्णायै नमः
अतिगर्वितायै
मेदोनिष्ठायै
मधुप्रीतायै ५१०
बन्दिन्यादिसमन्वितायै
दध्यन्नासक्तहृदयायै
काकिनीरूपधारिण्यै
मूलाधाराम्बुजारूढायै
पञ्चवक्त्रायै
अस्थिसंस्थितायै
अङ्कुशादिप्रहरणायै
वरदादिनिषेवितायै
मुद्गौदनासक्तचित्तायै
साकिन्यम्बास्वरूपिण्यै ५२०
आज्ञाचक्राब्जनिलयायै
शुक्लवर्णायै
षडाननायै
मज्जासंस्थायै
हंसवतीमुख्यशक्तिसमन्वितायै
हरिद्रान्नैकरसिकायै

ॐ हाकिनीरूपधारिण्यै नमः
सहस्रदलमध्यस्थायै
सर्ववर्णोपशोभितायै
सर्वायुधधरायै ५३०
शुक्लसंस्थितायै
सर्वतोमुख्यै
सर्वौदनप्रीतचित्तायै
याकिन्यम्बास्वरूपिण्यै
स्वाहायै
स्वधायै
अमत्यै
मेधायै
श्रुत्यै
स्मृत्यै ५४०
अनुत्तमायै
पुण्यकीर्त्यै
पुण्यलभ्यायै
पुण्यश्रवणकीर्तनायै
पुलोमजार्चितायै
बन्धमोचन्यै
*बन्धुरालकायै

*बर्बरालकेति पाठे बर्बरालकायै नमः इति प्रयोज्यः ।

ॐ विमर्शरूपिण्यै नमः
विद्यायै
वियदादिजगत्प्रसुवे ५५०
सर्वव्याधिप्रशमन्यै
सर्वमृत्युनिवारिण्यै
अग्रगण्यायै
अचिन्त्यरूपायै
कलिकल्मषनाशिन्यै
कात्यायन्यै
कालहन्त्र्यै
कमलाक्षनिषेवितायै
ताम्बूलपूरितमुख्यै
दाडिमीकुसुमप्रभायै ५६०
मृगाक्ष्यै
मोहिन्यै
मुख्यायै
मृडान्यै
मित्ररूपिण्यै
नित्यतृप्तायै
भक्तनिधये
नियन्त्र्यै
निखिलेश्वर्यै

ॐ मैत्र्यादिवासनालभ्यायै नमः
महाप्रलयसाक्षिण्यै
पराशक्त्यै
परानिष्ठायै
प्रज्ञानघनरूपिण्यै
माध्वीपानालसायै
मत्तायै
मातृकावर्णरूपिण्यै
महाकैलासनिलयायै
मृणालमृदुदोर्लतायै
महनीयायै ५८०
दयामूर्त्यै
महासाम्राज्यशालिन्यै
आत्मविद्यायै
महाविद्यायै
श्रीविद्यायै
कामसेवितायै
श्रीषोडशाक्षरीविद्यायै
त्रिकूटायै
कामकोटिकायै
कटाक्षकिङ्करीभूतकमला-
कोटिसेवितायै ५९०

ओं शिरःस्थितायै नमः
चन्द्रनिभायै
फालस्थायै
इन्द्रधनुष्प्रभायैः
हृदयस्थायै
रविप्रख्यायै
त्रिकोणान्तरदीपिकायै
दाक्षायण्यै
दैत्यहन्त्र्यै
दक्षयज्ञविनाशिन्यै ६००
दरान्दोलितदीर्घाक्ष्यै
दरहासोज्ज्वलन्मुख्यै
गुरुमूर्त्यै
गुणनिधये
गोमात्रे
गुहजन्मभुवे
देवेश्यै
दण्डनीतिस्थायै
दहराकाशरूपिण्यै
प्रतिपन्मुख्यराकान्ततिथि-
मण्डलपूजितायै ६१०
कलात्मिकायै

ओं कलानाथायै नमः
काव्यालापविनोदिन्यै
सचामररमावाणीसव्य-
दक्षिणसेवितायै
आदिशक्त्यै
अमेयायै
आत्मने
परमायै
पावनाकृतये
अनेककोटिब्रह्माण्डजनन्यै
दिव्यविग्रहायै
क्लींकार्यै
केवलायै
गुह्यायै
कैवल्यपददायिन्यै
त्रिपुरायै
त्रिजगद्वन्द्यायै
त्रिमूर्त्यै
त्रिदशेश्वर्यै
त्र्यक्षर्यै ६३०
दिव्यगन्धाढ्यायै
सिन्दूरतिलकाञ्चितायै

ओं उमायै	नमः	ओं योग्यायै	नमः
शैलेन्द्रतनयायै		योगानन्दायै	
गौर्यै		युगन्धरायै	
गन्धर्वसेवितायै		इच्छाशक्तिज्ञानशक्ति-क्रियाशक्तिस्वरूपिण्यै	
विश्वगर्भायै		सर्वाधारायै	
स्वर्णगर्भायै		सुप्रतिष्ठायै	६६०
अवरदायै		सदसद्रूपधारिण्यै	
वागधीश्वर्यै	६४०	अष्टमूर्त्यै	
ध्यानगम्यायै		अजाजेत्र्यै	
अपरिच्छेद्यायै		लोकयात्राविधायिन्यै	
ज्ञानदायै		एकाकिन्यै	
ज्ञानविग्रहायै		भूमरूपायै	
सर्ववेदान्तसंवेद्यायै		निर्द्वैतायै	
सत्यानन्दस्वरूपिण्यै		द्वैतवर्जितायै	
लोपामुद्रार्चितायै		अन्नदायै	
लीलाक्लृप्तब्रह्माण्डमण्डलायै		वसुदायै	६७०
अदृश्यायै		वृद्धायै	
दृश्यरहितायै	६५०	ब्रह्मात्मैक्यस्वरूपिण्यै	
विज्ञात्र्यै		बृहत्यै	
वेद्यवर्जितायै		ब्राह्मण्यै	
योगिन्यै		ब्राह्म्यै	
योगदायै			

ओं ब्रह्मानन्दायै नमः
बलिप्रियायै
भाषारूपायै
बृहत्सेनायै
भावाभावविवर्जितायै ६८०
सुखाराध्यायै
शुभकर्यै
शोभनासुलभागत्यै
राजराजेश्वर्यै
राज्यदायिन्यै
राज्यवल्लभायै
राजत्कृपायै
राजपीठनिवेशितनिजा-
श्रितायै
राज्यलक्ष्म्यै
कोशनाथायै ६९०
चतुरङ्गबलेश्वर्यै
साम्राज्यदायिन्यै
सत्यसन्धायै
सागरमेखलायै
दीक्षितायै
दैत्यशमन्यै

ओं सर्वलोकवशङ्कर्यै नमः
सर्वार्थदात्र्यै
सावित्र्यै
सच्चिदानन्दरूपिण्यै ७००
देशकालापरिच्छिन्नायै
सर्वगायै
सर्वमोहिन्यै
सरस्वत्यै
शास्त्रमय्यै
गुहाम्बायै
गुह्यरूपिण्यै
सर्वोपाधिविनिर्मुक्तायै
सदाशिवपतिव्रतायै
संप्रदायेश्वर्यै ७१०
*साधुने
यै
गुरुमण्डलरूपिण्यै
कुलोत्तीर्णायै
भगाराध्यायै
मायायै
मधुमत्यै
मह्यै

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* 'साध्वी इत्यत्र 'साधुने नमः, यै नमः' इति द्वे नामानी भाष्यकारैः स्वीकृते 'यै नमः' इत्यस्य विष्णुभगिनीरूपायै नमः इत्यर्थो विवृतः ॥

ओं गणाम्बायै नमः
गुह्यकाराध्यायै ७२०
कोमलाङ्गयै
गुरुप्रियायै
स्वतन्त्रायै
सर्वतन्त्रेश्यै
दक्षिणामूर्तिरूपिण्यै
सनकादिसमाराध्यायै
शिवज्ञानप्रदायिन्यै
चित्कलायै
आनन्दकलिकायै
प्रेमरूपायै ७३०
प्रियङ्कर्यै
नामपारायणप्रीतायै
नन्दिविद्यायै
नटेश्वर्यै
मिथ्याजगदधिष्ठानायै
मुक्तिदायै
मुक्तिरूपिण्यै
लास्यप्रियायै
लयकर्यै
लज्जायै ७४०

ओं रम्भादिवन्दितायै नमः
भवदावसुधावृष्ट्यै
पापारण्यदवानलायै
दौर्भाग्यतूलवातूलायै
जराध्वान्तरविप्रभायै
भाग्याब्धिचन्द्रिकायै
भक्तचित्तकेकिघनाघनायै
रोगपर्वतदम्भोलये
मृत्युदारुकुठारिकायै
महेश्वर्यै ७५०
महाकाल्यै
महाग्रासायै
महाशनायै
अपर्णायै
चण्डिकायै
चण्डमुण्डासुरनिषूदिन्यै
क्षराक्षरात्मिकायै
सर्वलोकेश्यै
विश्वधारिण्यै
त्रिवर्गदात्र्यै ७६०
सुभगायै
त्र्यम्बकायै

ओं त्रिगुणात्मिकायै नमः
स्वर्गापवर्गदायै
शुद्धायै
जपापुष्पनिभाकृतये
ओजोवत्यै
द्युतिधरायै
यज्ञरूपायै
प्रियव्रतायै ७७०
दुराराध्यायै
दुराधर्षायै
पाटलीकुसुमप्रियायै
महत्यै
मेरुनिलयायै
मन्दारकुसुमप्रियायै
वीराराध्यायै
विराड्रूपायै
विरजायै
विश्वतोमुख्यै ७८०
प्रत्यग्रूपायै
पराकाशायै
प्राणदायै
प्राणरूपिण्यै

ओं मार्ताण्डभैरवाराध्यायै नमः
मन्त्रिणीन्यस्तराज्यधुरे
त्रिपुरेश्यै
जयत्सेनायै
निस्त्रैगुण्यायै
परापरायै ७९०
सत्यज्ञानानन्दरूपायै
सामरस्यपरायणायै
कपर्दिन्यै
कलामालायै
कामदुहे
कामरूपिण्यै
कलानिधये
काव्यकलायै
रसज्ञायै
रसशेवधये ८००
पुष्टायै
पुरातनायै
पूज्यायै
पुष्करायै
पुष्करेक्षणायै
परस्मै ज्योतिषे

ओं परस्मै धाम्ने नमः
परमाणवे
परात्परायै
पाशहस्तायै ८१०
पाशहन्त्र्यै
परमन्त्रविभेदिन्यै
मूर्तायै
अमूर्तायै
अनित्यतृप्तायै
मुनिमानसहंसिकायै
सत्यव्रतायै
सत्यरूपायै
सर्वान्तर्यामिन्यै
सत्यै ८२०
ब्रह्माण्यै
ब्रह्मणे
जनन्यै
बहुरूपायै
बुधार्चितायै
प्रसवित्र्यै
प्रचण्डायै
आज्ञायै

ओं प्रतिष्ठायै नमः
प्रकटाकृतये ८३०
प्राणेश्वर्यै
प्राणदात्र्यै
पञ्चाशत्पीठरूपिण्यै
विशृङ्खलायै
विविक्तस्थायै
वीरमात्रे
वियत्प्रसुवे
मुकुन्दायै
मुक्तिनिलयायै
मूलविग्रहरूपिण्यै ८४०
भावज्ञायै
भवरोगघ्न्यै
भवचक्रप्रवर्तिन्यै
छन्दस्सारायै
शास्त्रसारायै
मन्त्रसारायै
तलोदर्यै
उदारकीर्तये
उद्दामवैभवायै
वर्णरूपिण्यै ८५०

ओं जन्ममृत्युजरातप्तजन-
विश्रान्तिदायिन्यै नमः
सर्वोपनिषदुद्घुष्टायै
शान्त्यतीतकलात्मिकायै
गम्भीरायै
गगनान्तस्स्थायै
गर्वितायै
गानलोलुपायै
कल्पनारहितायै
काष्ठायै
अकान्तायै ८६०
कान्तार्धविग्रहायै
कार्यकारणनिर्मुक्तायै
कामकेलितरङ्गितायै
कनत्कनकताटङ्कायै
लीलाविग्रहधारिण्यै
अजायै
क्षयविनिर्मुक्तायै
मुग्धायै
क्षिप्रप्रसादिन्यै
अन्तर्मुखसमाराध्यायै ८७०

ओं बहिर्मुखसुदुर्लभायै नमः
त्रय्यै
त्रिवर्गनिलयायै
त्रिस्थायै
त्रिपुरमालिन्यै
निरामयायै
निरालम्बायै
स्वात्मारामायै
सुधासृत्यै
संसारपङ्कनिर्मग्नसमुद्ध-
रणपण्डितायै ८८०
यज्ञप्रियायै
यज्ञकर्त्र्यै
यजमानस्वरूपिण्यै
धर्माधारायै
धनाध्यक्षायै
धनधान्यविवर्धिन्यै
विप्रप्रियायै
विप्ररूपायै
विश्वभ्रमणकारिण्यै
विश्वग्रासायै ८९०
विद्रुमाभायै

ओं वैष्णव्यै नमः
विष्णुरूपिण्यै
अयोन्यै
योनिनिलयायै
कूटस्थायै
कुलरूपिण्यै
वीरगोष्ठीप्रियायै
वीरायै
नैष्कर्म्यायै ९००
नादरूपिण्यै
विज्ञानकलनायै
कल्यायै
विदग्धायै
बैन्दवासनायै
तत्त्वाधिकायै
तत्त्वमय्यै
तत्त्वमर्थस्वरूपिण्यै
सामगानप्रियायै
सौम्यायै ९१०
सदाशिवकुटुम्बिन्यै
सव्यापसव्यमार्गस्थायै
सर्वापद्विनिवारिण्यै

ओं स्वस्थायै नमः
स्वभावमधुरायै
धीरायै
धीरसमर्चितायै
चैतन्यार्घ्यसमाराध्यायै
चैतन्यकुसुमप्रियायै
सदोदितायै ९२०
सदातुष्टायै
तरुणादित्यपाटलायै
दक्षिणादक्षिणाराध्यायै
दरस्मेरमुखाम्बुजायै
कौलिनीकेवलायै
अनर्घ्यकैवल्यपददायिन्यै
स्तोत्रप्रियायै
स्तुतिमत्यै
श्रुतिसंस्तुतवैभवायै
मनस्विन्यै ९३०
मानवत्यै
महेश्यै
मङ्गलाकृत्यै
विश्वमात्रे
जगद्धात्र्यै

ओं विशालाक्ष्यै ममः
विरागिण्यै
प्रगल्भायै
परमोदारायै
परामोदायै ९४०
मनोमय्यै
व्योमकेश्यै
विमानस्थायै
वज्रिण्यै
वामकेश्वर्यै
पञ्चयज्ञप्रियायै
पञ्चप्रेतमञ्चाधिशायिन्यै
पञ्चम्यै
पञ्चभूतेश्यै
पञ्चसङ्ख्योपचारिण्यै ९५०
शाश्वत्यै
शाश्वतैश्वर्यायै
शर्मदायै
शम्भुमोहिन्यै
धरायै
धरसुतायै
धन्यायै

ओं धर्मिण्यै नमः
धर्मवर्धिन्यै
लोकातीतायै ९६०
गुणातीतायै
सर्वातीतायै
शमात्मिकायै
बन्धूककुसुमप्रख्यायै
बालायै
लीलाविनोदिन्यै
सुमङ्गल्यै
सुखकर्यै
सुवेषाढ्यायै
सुवासिन्यै ९७०
सुवासिन्यर्चनप्रीतायै
आशोभनायै
शुद्धमानसायै
बिन्दुतर्पणसन्तुष्टायै
पूर्वजायै
त्रिपुराम्बिकायै
दशमुद्रासमाराध्यायै
त्रिपुराश्रीवशङ्कर्यै
ज्ञानमुद्रायै
ज्ञानगम्यायै ९८०

ओं ज्ञानज्ञेयस्वरूपिण्यै नमः	ओं षडध्वातीतरूपिण्यै नमः
योनिमुद्रायै	अव्याजकरुणामूर्तये
त्रिखण्डेश्यै	अज्ञानध्वान्तदीपिकायै
त्रिगुणायै	आबालगोपविदितायै
अम्बायै	सर्वानुल्लङ्घ्यशासनायै
त्रिकोणगायै	श्रीचक्रराजनिलयायै
अनघायै	श्रीमत्त्रिपुरसुन्दर्यै
अद्भुतचारित्रायै	श्रीशिवायै
वाञ्छितार्थप्रदायिन्यै	शिवशक्त्यैक्यरूपिण्यै
अभ्यासातिशयज्ञातायै ९९०	ललिताम्बिकायै १०००

॥ इति श्रीललितासहस्रनामावलिः सम्पूर्णा ॥

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॥ फलश्रुतिः ॥

इत्येतन्नामसाहस्रं कथितं ते घटोद्भव ।
रहस्यानां रहस्यं च ललिताप्रीतिदायकम् ॥ १ ॥

अनेन सदृशं स्तोत्रं न भूतं न भविष्यति ।
सर्वरोगप्रशमनं सर्वसम्पत्प्रवर्धनम् ॥ २ ॥

सर्वापमृत्युशमनं कालमृत्युनिवारणम् ।
सर्वज्वरार्तिशमनं दीर्घायुष्यप्रदायकम् ॥ ३ ॥

पुत्रप्रदमपुत्राणां पुरुषार्थप्रदायकम् ।
इदं विशेषाच्छ्रीदेव्याः स्तोत्रं प्रीतिविधायकम् ।
जपेन्नित्यं प्रयत्नेन ललितोपास्तितत्परः ॥ ४ ॥

प्रातः स्नात्वा विधानेन सन्ध्याकर्म समाप्य च ।
पूजागृहं ततो गत्वा चक्रराजं समर्चयेत् ॥ ५ ॥

विद्यां जपेत् सहस्रं वा त्रिशतं शतमेव वा ।
रहस्यनामसाहस्रमिदं पश्चात् पठेन्नरः ॥ ६ ॥

जन्ममध्ये सकृच्चापि य एवं पठते सुधीः ।
तस्य पुण्यफलं वक्ष्ये शृणु त्वं कुम्भसम्भव ॥ ७ ॥

गङ्गादिसर्वतीर्थेषु यः स्नायात् कोटिजन्मसु ।
कोटिलिङ्गप्रतिष्ठां च यः कुर्यादविमुक्तके ॥ ८ ॥

कुरुक्षेत्रे तु यो दद्यात् कोटिवारं रविग्रहे ।
कोटिं सौवर्णभाराणां श्रोत्रियेषु द्विजन्मसु ॥ ९ ॥

यः कोटिं हयमेधानामाहरेद्गाङ्गरोधसि ।
आचरेत् कूपकोटीर्यो निर्जले मरुभूतले ॥ १० ॥

दुर्भिक्षे यः प्रतिदिनं कोटिब्राह्मणभोजनम् ।
श्रद्धया परया कुर्यात् सहस्रपरिवत्सरान् ॥ ११ ॥

तत्पुण्यं कोटिगुणितं लभेत् पुण्यमनुत्तमम् ।
रहस्यनामसाहस्रे नाम्नोऽप्येकस्य कीर्तनात् ॥ १२ ॥

रहस्यनामसाहस्रे नामैकमपि यः पठेत् ।
तस्य पापानि नश्यन्ति महान्त्यपि न संशयः १३ ॥

नित्यकर्माननुष्ठानान्निषिद्धकरणादपि ।
यत्पापं जायते पुंसां तत्सर्वं नश्यति द्रुतम् ॥ १४ ॥

बहुनात्र किमुक्तेन शृणु त्वं कुम्भसम्भव ।
अत्रैकनाम्नो या शक्तिः पातकानां निवर्तने ।
तन्निवर्त्यमघं कर्तुं नालं लोकाश्चतुर्दश ॥ १५ ॥

यस्त्यक्त्वा नामसाहस्रं पापहानिमभीप्सति ।
स हि शीतनिवृत्त्यर्थं हिमशैलं निषेवते ॥ १६ ॥

भक्तो यः कीर्तयेन्नित्यमिदं नामसहस्रकम् ।
तस्मै श्रीललितादेवी प्रीताभीष्टं प्रयच्छति ॥ १७ ॥

अकीर्तयन्निदं स्तोत्रं कथं भक्तो भविष्यति ।
नित्यं सङ्कीर्तनाशक्तः कीर्तयेत् पुण्यवासरे ॥ १८ ॥

सङ्क्रान्तौ विषुवे चैव स्वजन्मत्रितयेऽयने ।
नवम्यां वा चतुर्दश्यां सितायां शुक्रवासरे ।
कीर्तयेन्नामसाहस्रं पौर्णमास्यां विशेषतः ॥ १९ ॥

पौर्णमास्यां चन्द्रबिम्बे ध्यात्वा श्रीललिताम्बिकाम् ।
पञ्चोपचारैः सम्पूज्य पठेन्नामसहस्रकम् ॥ २० ॥

सर्वे रोगाः प्रणश्यन्ति दीर्घमायुश्च विन्दति ।
अयमायुष्करो नाम प्रयोगः कल्पनोदितः[1] ॥ २१ ॥
ज्वरार्तं शिरसि स्पृष्ट्वा पठेन्नामसहस्रकम् ।
तत्क्षणात् प्रशमं याति शिरस्तोदो ज्वरोऽपि च ॥ २२ ॥
सर्वव्याधिनिवृत्त्यर्थं स्पृष्ट्वा भस्म जपेदिदम् ।
तद्भस्मधारणादेव नश्यन्ति व्याधयः क्षणात् ॥ २३ ॥
जलं सम्मन्त्र्य कुम्भस्थं नामसाहस्रतो मुने ।
अभिषिञ्चेद्ग्रहग्रस्तान् ग्रहा नश्यन्ति तत्क्षणात् ॥ २४ ॥
सुधासागरमध्यस्थां ध्यात्वा श्रीललिताम्बिकाम् ।
यः पठेन्नामसाहस्रं विषं तस्य विनश्यति ॥ २५ ॥
वन्ध्यानां पुत्रलाभाय नामसाहस्रमन्त्रितम् ।
नवनीतं प्रदद्यात्तु पुत्रलाभो भवेद्ध्रुवम् ॥ २६ ॥
देव्याः पाशेन सम्बद्धामाकृष्टामङ्कुशेन च ।
ध्यात्वाभीष्टां स्त्रियं रात्रौ पठेन्नामसहस्रकम् ।
आयाति स्वसमीपं सा यद्यप्यन्तःपुरं गता ॥ २७ ॥
राजाकर्षणकामश्चेद्राजावसथदिङ्मुखः ।
त्रिरात्रं यः पठेदेतच्छ्रीदेवीध्यानतत्परः ॥ २८ ॥
स राजा पारवश्येन तुरङ्गं वा मतङ्गजम् ।
आरुह्यायाति निकटं दासवत् प्रणिपत्य च ।
तस्मै राज्यं च कोशं च ददात्येव वशं गतः ॥ २९ ॥
रहस्यनामसाहस्रं यः कीर्तयति नित्यशः ।
तन्मुखालोकमात्रेण मुह्येल्लोकत्रयं मुने ॥ ३० ॥

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1. नोदितः=उक्त इत्यर्थ इति भाष्ये दृश्यते ।

यस्त्विदं नामसाहस्रं सकृत् पठति भक्तिमान् ।
तस्य ये शत्रवस्तेषां निहन्ता शरभेश्वरः ॥ ३१ ॥
यो वाभिचारं कुरुते नामसाहस्रपाठके ।
निवर्त्य तत्क्रियां हन्यात्तं वै प्रत्यङ्गिराः स्वयम् ॥ ३२ ॥
ये क्रूरदृष्ट्या वीक्षन्ते नामसाहस्रपाठकम् ।
तानन्धान् कुरुते क्षिप्रं स्वयं मार्ताण्डभैरवः ॥ ३३ ॥
धनं यो हरते चोरैर्नामसाहस्रजापिनः ।
यत्र कुत्र स्थितं वापि क्षेत्रपालो निहन्ति तम् ॥ ३४ ॥
विद्यासु कुरुते वादं यो विद्वान्नामजापिना ।
तस्य वाक्स्तम्भनं सद्यः करोति नकुलेश्वरी ॥ ३५ ॥
यो राजा कुरुते वैरं नामसाहस्रजापिना ।
चतुरङ्गबलं तस्य दण्डिनी संहरेत् स्वयम् ॥ ३६ ॥
यः पठेन्नामसाहस्रं षण्मासं भक्तिसंयुतः ।
लक्ष्मीश्चाञ्चल्यरहिता सदा तिष्ठति तद्गृहे ॥ ३७ ॥
मासमेकं प्रतिदिनं त्रिवारं यः पठेन्नरः ।
भारती तस्य जिह्वाग्रे रङ्गे नृत्यति नित्यशः ॥ ३८ ॥
यस्त्वेकवारं पठति पक्षमात्रमतन्द्रितः ।
मुह्यन्ति कामवशगा मृगाक्ष्यस्तस्य वीक्षणात् ॥ ३९ ॥
यः पठेन्नामसाहस्रं जन्ममध्ये सकृन्नरः ।
तद्दृष्टिगोचराः सर्वे मुच्यन्ते सर्वकिल्बिषैः ॥ ४० ॥
यो वेत्ति नामसाहस्रं तस्मै देयं द्विजन्मने ।
अन्नं वस्त्रं धनं धान्यं नान्येभ्यस्तु कदाचन ॥ ४१ ॥

श्रीमन्त्रराजं यो वेत्ति श्रीचक्रं यः समर्चति ।
यः कीर्तयति नामानि तं सत्पात्रं विदुर्बुधाः ।
तस्मै देयं प्रयत्नेन श्रीदेवीप्रीतिमिच्छता ॥ ४२ ॥

न कीर्तयति नामानि मन्त्रराजं न वेत्ति यः ।
पशुतुल्यः स विज्ञेयस्तस्मै दत्तं निरर्थकम् ॥ ४३ ॥

परीक्ष्य विद्याविदुषस्तेभ्यो दद्याद्विचक्षणः ।
श्रीमन्त्रराजसदृशो यथा मन्त्रो न विद्यते ॥ ४४ ॥

देवता ललितातुल्या यथा नास्ति घटोद्भव ।
रहस्यनामसाहस्रतुल्या नास्ति तथा स्तुतिः ॥ ४५

लिखित्वा पुस्तके यस्तु नामसाहस्रमुत्तमम् ।
समर्चयेत् सदा भक्त्या तस्य तुष्यति सुन्दरी ॥ ४६ ॥

बहुनात्र किमुक्तेन शृणु त्वं कुम्भसम्भव ।
नानेन सदृशं स्तोत्रं सर्वतन्त्रेषु दृश्यते ।
तस्मादुपासको नित्यं कीर्तयेदिदमादरात् ॥ ४७ ॥

एभिर्नामसहस्रैस्तु श्रीचक्रं योऽर्चयेत् सकृत् ।
पद्मैर्वा तुलसीपुष्पैः कल्हारैर्वा कदम्बकैः ॥ ४८ ॥

चम्पकैर्जातिकुसुमैर्मल्लिकाकरवीरकैः ।
उत्पलैर्बिल्वपत्रैर्वा कुन्दकेसरपाटलैः ॥ ४९ ॥

अन्यैः सुगन्धिकुसुमैः केतकीमाधवीमुखैः ।
तस्य पुण्यफलं वक्तुं न शक्नोति महेश्वरः ॥ ५० ॥

सा वेत्ति ललितादेवी स्वचक्रार्चनजं फलम् ।
अन्ये कथं विजानीयुर्ब्रह्माद्याः स्वल्पमेधसः ॥ ५१ ॥

प्रतिमास पौर्णमास्यामेभिर्नामसहस्रकैः ।
रात्रौ यश्चक्रराजस्थामर्चयेत् परदेवताम् ॥ ५२ ॥
स एव ललितारूपस्तद्रूपा ललिता स्वयम् ।
न तयोर्विद्यते भेदो भेदकृत् पापकृद्भवेत् ॥ ५३ ॥
महानवम्या यो भक्त श्रीदेवीं चक्रमध्यगाम् ।
अर्चयेन्नामसाहस्रैस्तस्य मुक्ति करे स्थिता ॥ ५४ ॥
यस्तु नामसहस्रेण शुक्रवारे समर्चयेत् ।
चक्रराजे महादेवीं तस्य पुण्यफल शृणु ॥ ५५ ॥
सर्वान् कामानवाप्येह सर्वसौभाग्यसयुत ।
पुत्रपौत्रादिसयुक्तो भुक्त्वा भोगान् यथेप्सितान् ॥ ५६ ॥
अन्ते श्रीललितादेव्या सायुज्यमतिदुर्लभम् ।
प्रार्थनीय शिवाद्यैश्च प्राप्नोत्येव न सशय ॥ ५७ ॥
य सहस्र ब्राह्मणानामेभिर्नामसहस्रकैः ।
समर्च्य भोजयेद्भक्त्या पायसापूपषड्रसैः ॥ ५८ ॥
तस्मै प्रीणाति ललिता स्वसाम्राज्य प्रयच्छति ।
न तस्य दुर्लभ वस्तु त्रिषु लोकेषु विद्यते ॥ ५९ ॥
निष्काम कीर्तयेद्यस्तु नामसाहस्रमुत्तमम् ।
ब्रह्मज्ञानमवाप्नोति येन मुच्येत बन्धनात् ॥ ६० ॥
धनार्थी धनमाप्नोति यशोऽर्थी चाप्नुयाद्यश ।
विद्यार्थी चाप्नुयाद्विद्या नामसाहस्रकीर्तनात् ॥ ६१ ॥
नानेन सदृश स्तोत्र भोगमोक्षप्रद मुने ।
कीर्तनीयमिद तस्माद्भोगमोक्षार्थिभिर्नरैः ॥ ६२ ॥

चतुराश्रमनिष्ठैश्च कीर्तनीयमिदं सदा ।
स्वधर्मसमनुष्ठानवैकल्यपरिपूर्तये ॥ ६३ ॥
कलौ पापैकबहुले धर्मानुष्ठानवर्जिते ।
नामानुकीर्तनं मुक्त्वा नृणां नान्यत् परायणम् ॥ ६४ ॥
लौकिकाद्वचनान्मुख्यं विष्णुनामानुकीर्तनम् ।
विष्णुनामसहस्राच्च शिवनामैकमुत्तमम् ॥ ६५ ॥
शिवनामसहस्राच्च देव्या नामैकमुत्तमम् ।
देवीनामसहस्राणि कोटिशः सन्ति कुम्भज ॥ ६६ ॥
तेषु मुख्यं दशविधं नामसाहस्रमुच्यते ।
रहस्यनामसाहस्रमिदं शस्तं दशस्वपि ।
तस्मात् संकीर्तयेन्नित्यं कलिदोषनिवृत्तये ॥ ६७ ॥
मुख्यं श्रीमातृनामेति न जानन्ति विमोहिताः ।
विष्णुनामरताः केचिच्छिवनामपराः परे ।
न कश्चिदपि लोकेषु ललितानामतत्परः ॥ ६८ ॥
येनान्यदेवतानाम कीर्तितं जन्मकोटिषु ।
तस्यैव भवति श्रद्धा श्रीदेवीनामकीर्तने ॥ ६९ ॥
चरमे जन्मनि यथा श्रीविद्योपासको भवेत् ।
नामसाहस्रपाठश्च तथा चरमजन्मनि ॥ ७० ॥
यथैव विरला लोके श्रीविद्याचारवेदिनः ।
तथैव विरलो गुह्यनामसाहस्रपाठकः ॥ ७१ ॥
मन्त्रराजजपश्चैव चक्रराजार्चनं तथा ।
रहस्यनामपाठश्च नाल्पस्य तपसः फलम् ॥ ७२ ॥

अपठन्नामसाहस्रं प्रीणयेद्यो महेश्वरीम् ।
स चक्षुषा विना रूपं पश्येदेव विमूढधीः ॥ ७३ ॥
रहस्यनामसाहस्रं त्यक्त्वा यः सिद्धिकामुकः ।
स भोजनं विना नूनं क्षुन्निवृत्तिमभीप्सति ॥ ७४ ॥
यो भक्तो ललितादेव्याः स नित्यं कीर्तयेदिदम् ।
नान्यथा प्रीयते देवी कल्पकोटिशतैरपि ।
तस्माद्रहस्यनामानि श्रीमातुः प्रयतः पठेत् ॥ ७५ ॥
इति ते कथितं स्तोत्रं रहस्यं कुम्भसम्भव ।
नाविद्यावेदिने ब्रूयान्नाभक्ताय कदाचन ॥ ७६ ॥
यथैव गोप्या श्रीविद्या तथा गोप्यमिदं मुने ।
पशुतुल्येषु न ब्रूयाज्जनेषु स्तोत्रमुत्तमम् ॥ ७७ ॥
यो ददाति विमूढात्मा श्रीविद्यारहिताय तु ।
तस्मै कुप्यन्ति योगिन्यः सोऽनर्थः सुमहान् स्मृतः ।
रहस्यनामसाहस्रं तस्मात् संगोपयेदिदम् ॥ ७८ ॥
स्वतन्त्रेण मया नोक्तं तवापि कलशोद्भव ।
ललिताप्रेरणादेव मयोक्तं स्तोत्रमुत्तमम् ॥ ७९ ॥
कीर्तनीयमिदं भक्त्या कुम्भयोने निरन्तरम् ।
तेन तुष्टा महादेवी तवाभीष्टं प्रदास्यति ॥ ८० ॥

श्रीसूत उवाच—
इत्युक्त्वा श्रीहयग्रीवो ध्यात्वा श्रीललिताम्बिकाम् ।
आनन्दमग्नहृदयः सद्यः पुलकितोऽभवत् ॥ ८१ ॥

॥ इति श्रीब्रह्माण्डपुराणे उत्तरखण्डे श्रीहयग्रीवागस्त्यसंवादे श्रीललितारहस्यनामसाहस्रफलनिरूपणं नाम फलश्रुतिः सम्पूर्णा ॥